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TCA flight attendants strut their stuff in the early days before the airline was known as Air Canada.

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#### ON THE COVER

This month's issue is all about brands doing good, and we couldn't help but notice that a lot of them are doing good right in our own backyards. Grassroots, community-based efforts have taken centre stage, and the smart brands are quick to react when local help is needed. Inspired by the story on p. 14, which describes Canadian Tire's speedy response in helping a Toronto park damaged by arson, photographer Edward Pond brought the idea to life with a handy first aid kit. Luckily, no local children experienced any scraped knees or tumbles that day, so its contents weren't put to use.



# Community-led and nimble: the new corporate social relationship

**O**n the Back Page this issue, BBR's Gaëtan Namouric writes that people's self-touting mode on social media is curiously akin to brand building. The constant posts positioning us as worthy of liking, following and friending – what we've done, where we've been (plus a strange and widespread fascination with what we eat) – are not dissimilar from the role of brands seeking fans on social media. He goes on to note that we hold brands' activities up to a much higher level of scrutiny, which he suggests is unrealistic.

That's why "cause" territory gets intense. If someone gets in a tizzy over a brand's actions (or inaction) the repercussions can be far-reaching, and when you factor in moral outrage (rather than just customer service griping), it's a force that must be reckoned with. Fast. Several recent social media blow-ups reinforce how mercurial and potent social media – in tandem with people's passion around causes – can be, both for good and for wreaking havoc on reputations.

The demand for immediate response and the opportunity for immediate action are both accelerating the speed at which CSR now operates. The caution with which corporations have historically approached their CSR efforts seems to fly in the face of our real-time-response-required world, where speed equals authenticity.

So why do we think brands should be infallible rather than just accept the inevitable, and be ready to say "we got it wrong this time"? After all, as per Facebook, brands are only human.

As to whose humanity is standing out in the CSR field here, once again *strategy* sought out the best programs in Canada for our Cause + Action awards. Extensive sustainability investments remain a big thrust, and the pendulum continues to

swing from tightly-reined-in strategic cause support to a more grassroots-balanced scenario.

In addition to the national programs funded by this year's Cause + Action winners (p. 20), we see big brands behaving a lot like community leaders or local businesses when it comes to where and how they show support. These community-led programs recruit ambassadors both internally and externally, so they're well amplified in the social media space.

We're also seeing a more flexible first-responder MO. National players like Canadian Tire and Telus are leaping in to solve local crises, and to support community-building in a nimbler way (see cover story, p. 14).

And from agencies, we're seeing a more entrepreneurial attitude when it comes to pro bono work. Cundari's app that helps SickKids overcome a pain-reporting problem (p. 53) typifies this solutions-rather-than-ads ownership approach. In the Forum op-eds, Aldo Cundari and JWT's Tony Piggot (who spearheaded BrandAid, another

solutions-based initiative) both outline the opportunity agencies have to deploy their creativity and tech expertise and to leverage their extensive talent networks to make a difference in a new proactive way – with or without clients.

Read on, be inspired and make change.

Cheers, mm

**Mary Maddever, exec editor, *strategy*, *Media in Canada* and *stimulant***



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From pop culture to subculture, brands are forming bonds with youth by aligning with and supporting the causes and communities of interest that are important to their audience. The quest to form meaningful connections with youth in this age of cultural movements entails a more nimble approach and more customized programs. Successful brands in this space have become savvy publishers, connect with influencers and develop transmedia strategies that allow them to not only reach youth on myriad platforms, but best harness the social potential.

The 15th annual edition of Understanding Youth will showcase the brands that have mastered the ability to both lead and follow the cultural cues of their audience. You'll hear about the latest research on what is shaping the behaviour of today's teens and tweens, as well as the new programs and protocols from brands that have joined the movement generation. Discover the value of culture power at Understanding Youth.

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# Creativity makes its case to senior management

**I**f you are a regular *strategy* reader, by now you're aware that we're tremendous supporters of the Cannes Lions International Festival of Creativity and have long believed that clients need to be there to experience it first-hand for Canada to truly raise its advertising game. We also believe that the advertising community must work hard to build awareness at the executive level of client organizations with respect to the substantial benefits of effective ad campaigns and programs, as well as the risks of falling behind the innovation curve in how they communicate and connect with consumers. I doubt that I need to convince any of our readers that ensuring consumers are engaged with a brand is a long-term investment, but that is not what mercurial ad budgets are telling us these days. Sure, digital media is a major disrupter that is dramatically increasing efficiencies, but too often the gut reflex of recession-weary senior management is to view marketing dollars as discretionary spend.

This is precisely why we developed our annual Cannes Special Edition magazine, which gets distributed to 60,000 business execs including the *Globe and Mail's* readership in Toronto, Montreal

and Vancouver and *strategy's* national trade circulation. It's the marketing community's premier opportunity to make the case to top decision-makers across corporate Canada that our homegrown creativity and innovation are second-to-none, delivering real and substantial business results. We take the year's most exciting work, combine it with an insider's view of the most meaningful new innovation trends and deliver it in a concise, fast-paced and thought-provoking read.

In addition, *strategy* will be introducing Canada's digital agencies in a special sponsored supplement within the Cannes Special Edition issue. Whether your shop is a pure-play digital agency or a full-service firm with powerful digital expertise, we can help you tell your story

in an impactful way while delivering a readership of unprecedented reach and quality. So, if you are one of those shops that are difference-makers for clients, this is your chance to position your brand to this influential audience. And if you're thinking about sitting this one out, take note: your competition won't be.

Russell Goldstein  
Executive publisher, *strategy*, *Media in Canada* and *stimulant*

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### UPCOMING EVENTS

TORONTO | THE BERKELEY CHURCH | JUNE 6, 2012



TORONTO | THE BERKELEY CHURCH | SEPTEMBER 20, 2012



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JUNE 2012 – CANNES SPECIAL EDITION

#### Canada's Digital Agencies

Commitment date: May 4th

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On June 15, 2012, we will be jointly publishing the *Cannes Special Edition* magazine to be **distributed to 60,000 top business and marketing executives** across the country via *The Globe and Mail* and *strategy* magazine's national circulation, in addition to bonus copies at the Cannes Lions International Festival of Creativity.

*Strategy*'s industry-leading writers will be exposing Canada's business leaders to key technology and related trends that are driving marketing innovation. In addition, we will be showcasing recent cutting-edge examples of Canadian advertising excellence.

In light of the focus on innovation, this year's edition will feature *Canada's Digital Agencies* in a special sponsored supplement. Your agency will have the opportunity to work with *strategy* to develop a one-page profile that highlights your digital chops and explain what differentiates your shop from the competition.

Don't miss this unique opportunity to become part of the conversation during the build-up to the Cannes Lions Festival, the world's greatest celebration of creativity and advertising. Get your company's brand in front of Canada's most influential business and marketing executives in the most efficient way possible and show your support for our country's vibrant creative industry.

**Our Space Date is May 4th, Street Date for *strategy* circulation is May 31st and Street Date for *Globe* readers is June 15th.** To discuss how you can be a part of this exciting special opportunity, please feel free to contact Neil Ewen ([newen@brunico.com](mailto:newen@brunico.com)) or Kelly Nicholls ([knicholls@brunico.com](mailto:knicholls@brunico.com)) at 416-408-2300.

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Russell Goldstein  
Executive Publisher  
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## Art for good

By Megan Haynes & Emily Jackson



Artistic endeavours that have a social conscience always turn heads, especially when they involve innovative tech or a cool car – with the whimsy of the circus thrown in.

Montreal children's hospital Ste. Justine recently got a revamp from local businesses, including Cirque du Soleil and multimedia firm Moment Factory, who were tapped to brighten up a sad space.

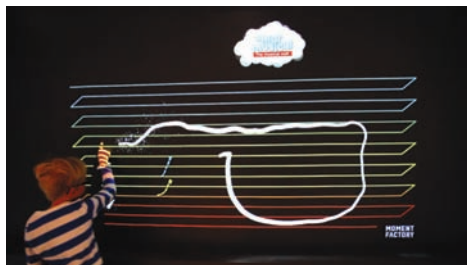
With a newly designed waiting room by Cirque as a launch pad, Moment Factory adorned a hospital wall with its touch-projection technology, which it had been developing prior to being approached for the project.

The wall, painted to resemble sheet music, invites kids to run their fingers up and down, creating colour trails and forming patterns, as

well as triggering music, explains Julie Armstrong-Boileau, communications head, Moment Factory.

"We wanted something that appealed to children and wouldn't be too cacophonous," she says.

Sensors embedded in the base of the wall work with a projection unit mounted on the other side of



the room. "We had to come up with an idea that would be simple technologically for the hospital. We couldn't arrive with a lot of computers and equipment," says Armstrong-Boileau.

"We wanted to amuse them, comfort them, bring them fun and a moment to play," she says of the touch-tech debut.

Luxury car brand Infiniti also got artistic for a project with ties to Cirque du Soleil – one that helped supply fresh water and sanitation to El Salvador's driest region.

The Infiniti G37 Anniversary Art Project Vehicle commissioned Montreal-based artist Heidi Taillefer to design a car inspired by the creative and colourful force behind Cirque du Soleil.

The art car raised \$55,000 at a private auction held in November for One Drop, an initiative of Cirque founder Guy Laliberté, committed to financing water initiatives in developing countries.

The initiative was promoted through Infiniti.ca and the brand's YouTube channel, with creative by agency TBWA, as well as press efforts by PR firm Cohn & Wolfe.

In Canada, Infiniti has been the official automotive partner of Cirque du Soleil since 2007. The partnership has gone beyond basic sponsorship as demonstrated in the 2008 Infiniti "Double Lines" commercial, where a Cirque du Soleil performer was featured doing acrobatics alongside an Infiniti car.

## H&M's eco-friendly couture

By Megan Haynes



Triggered by customers asking for more sustainable fabrics, in 2011 H&M launched Conscious Collection, expanding it this year into an haute couture line.

Now, the

Exclusive Conscious Collection, originally created for the red carpet and worn by celebrities such as Kristin Davis and Amanda Seyfried, has been adapted for ready-to-wear retail in time for prom season, says Emily Scarlett, head of communication and PR, H&M.

"We liked this idea of working with celebrities in a new way and seeing if they'd be interested in supporting H&M's vision to work towards a more sustainable fashion future," she says. "[The dresses are] beautiful, glamorous, red carpet dresses – it's a perfect time of year, since there are a lot of events happening in spring and summer."

The global collection will only be available in Canada at H&M's three flagship locations in Toronto, Vancouver and Montreal, and largely promoted via in-store displays and PR.

The recent collection is paired with the launch of this year's Wateraid line, Hawaiian-inspired beachwear with 25% of profits going to the international organization dedicated to providing clean drinkable water. This is the 10th anniversary of the partnership, which has raised more than \$550,000. "A lot of the donations go to projects in India, Bangladesh and Pakistan – places where we produce a lot of our garments," Scarlett says.

By 2020, all cotton products at H&M will be made out of organic cotton, she adds, which is part of the company's overarching goal of being a more environmentally conscious brand.



# As seen on reality TV

By Emily Wexler

Ad men are popping up everywhere on the tube lately, and we don't just mean Don Draper and company. First Capital C's Tony Chapman was a judge on *Recipe to Riches*, and now ad folk seem to be taking over TV. Here are a few who recently had their close-ups:



**ANDY KRUPSKI, PRESIDENT & CEO, THE HIVE**  
THE SHOW: THE PITCH (AMC)

The network that brought us *Mad Men* is bringing us an inside look into pitches from real agencies competing for real clients. Representing the North is The Hive, which let the cameras roll inside their Toronto office to witness the process in action.

"We looked at the stuff [the producers] had done for *Undercover Boss*, and the quality

of the work on *Mad Men*, and took the view that sometimes you have to take a risk to stand out, and we felt the risk was worth a shot," says Krupski (pictured, in the centre, with Klint Davies, Brad Van Schaik, Simon Creet and Trent Fulton).

To see which client they pitched for and whether or not they won the business, audiences will have to tune in to the May 7 episode.



**FRANK PALMER, CHAIRMAN & CEO, DDB CANADA**  
THE SHOW: THE REAL HOUSEWIVES OF VANCOUVER (SLICE)

Blink and you might have missed him, but if you watched the premiere episode, you likely didn't miss Palmer's wife Marika and their Vancouver condo, where she coordinated a party the housewives attended. While Palmer himself remained in the background, stay tuned for possible future episodes with the industry vet, and maybe even a speaking role.

"There's another scene I was shot in talking about branding of a product, but I don't know whether that will be used or

not, they don't tell you," he says.

"People have to realize that it's not quite reality," he adds. "It's exaggerated reality. I think there's a script they follow and they try to get people to do and say things that are a bit silly because real life is not that interesting."



**ALDO CUNDARI, CHAIRMAN, CEO & FOUNDER, CUNDARI**  
THE SHOW: COME DINE WITH ME CANADA (W NETWORK)

Who knew Aldo was a foodie? Or that he was skilled in the art of sculpture? Thanks to a stint on the Canadian version of the British show, in which five people compete for the status of best dinner party host, we know a little more about the man who bears the Cundari name. After applying to be on the show on a dare from his kids, Aldo faced a hot kitchen and some seriously quirky characters to come out the winner on the episode that aired in March.

He likens the experience to a microcosm of the dialogue on social networking:

"It was complete strangers, which is kind of how anonymous we are on [social networks], and diving deep into their personalities," he says. "We're in this dialogue, which can go all over the place. That's what happens out in the marketplace, I'm completely different from everyone else but now I have a voice."

## Unilever strives for sustainability

By Emily Jackson

In November 2010, Unilever set the goal of sustainably sourcing 100% of its agricultural materials, halving the environmental impact of its products and helping more than one billion people improve their health and well-being by 2020 through its Sustainable Living Plan.

At the end of April, Unilever Canada's president and CEO, John LeBoutillier, presented an update on Canada's progress over the past year, held at Toronto's Evergreen Brickworks. For a sense of its eco impact, consider this: by partnering with Bullfrog Power the company became the single largest purchaser of green electricity in Canada, drawing 90% of its energy from renewable sources. Unilever has also increased the sustainable sourcing of raw agricultural materials from 14% to 24% over the past 12 months and was recently honoured with the 2012 GLOBE Corporate Award for Environmental Excellence.

Through the help of Greenpeace and the United Nations Environmental Programme, Unilever was able to persuade the U.S. Environmental Protection Agency to regulate climate-friendly hydrocarbons.

"We will soon be introducing ice cream cabinets that use this environmental measure," says Sharon MacLeod, VP marketing, Unilever Canada. The company is also working on a plan to incorporate free-run eggs into all Hellmann's mayonnaise products.

Unilever has set the bar by changing its entire business model to achieve these sustainable initiatives by 2020. "I think we are going to see more brands and companies follow suit because sustainability is a topic that can't be ignored," says MacLeod. "Ad agencies need to start thinking this way, especially when you see those who are integrating sustainability into their practice with initiatives like JWT Ethos and Ogilvy Earth."



# ING'S EXPLOSIVE BRANDING

By Emily Wexler

**I**NG Direct is blowing up old ways of banking. Literally.

The financial institution introduced its new branding at the end of April with a 60-second spot that saw the contents of a traditional bank exploding, including the velvet rope, a water cooler and one of those ubiquitous pens attached by a metal chain to its base. The spot ends with

the super, “It’s time to stop banking in the past,” and shows an ING customer in one of its cafés, banking

on a tablet in a comfortable armchair.

The spot is just one element of a rebranding effort by ING to change consumer perceptions, and leaves behind iconic Dutch spokesperson Frederik that ING had used for 13 years prior to 2011.

“Our equity was very much rooted in savings, it was reflected even in our tagline (“Save your money”), and people didn’t see us as a bank per se, but more as an account or niche provider,” says Andrew Zimakas, CMO, ING Direct. “So we weren’t breaking through and resonating as a viable everyday [banking] option even though we had the ability to be so.”

A new tagline “Forward Banking” is meant to set ING apart from the big five banks as a modern alternative.

“Forward banking is everything from products to [ease of] access to the simplicity of banking, whereas banks often make it complicated,” explains Angus Tucker, partner and CD at John St., ING’s AOR as of about six months ago, when it took over from GWP.

The campaign drives home the fact that ING doesn’t have branch locations, but rather communicates with customers online, through call centres and at the aforementioned cafés. New design work by John St.’s in-house design shop AmoebaCorp, including an updated logo with an arrow icon, also gives off the forward-thinking vibe.

“It’s probably safe to say you couldn’t have done this a few years ago,” says John St. president Arthur Fleischmann. “The insight was that the majority of people will bank online, but very few will use an online bank as their primary bank. It’s a weird paradox that’s probably ready to be busted down.”

Following the 60-second spot, two 30-second spots highlight some of ING’s products, using humour to play off the “stop



banking in the past” premise and poking fun at conventional banking. In a spot for the Thrive chequing account, a banker is speaking with customers, then the light flickers and the banker steps away from his desk to add coal to a furnace, which is powering the lighting. In another spot for an investment savings account, a bank employee asks her customer if she’d like some water, then starts pumping it from an old-fashioned well.

With media handled by Initiative, other campaign elements include OOH in Toronto, Calgary, Vancouver and Montreal, and print, such as a cover wrap of *Financial Post* magazine. Digital agency Dashboard worked with the brand on online components, including mobile apps, social media activity and banner ads, such as one that shows a visitor being “charged” for mouse clicks, reading, “You wouldn’t pay to use your mouse, why would you pay to use your money?”

“The idea is to have a head-turn effect and for people to recognize that something’s going on here, and what we’re about is perhaps different from what they conceived,” says Zimakas. ☛



on a tablet in a

comfortable armchair.

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A new tagline “Forward Banking” is meant to set ING apart from the big five banks as a modern alternative.



PHOTO BY MIKE BERUBE

Clockwise from above: digital advertising created by Dashboard; the velvet rope at an old bank is blown up in a new TV spot; ING’s Andrew Zimakas (front) with John St.’s Angus Tucker and Arthur Fleischmann.





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# FIRST ON THE SCENE



Gone are the days when an oversized cheque and a handshake were all brands had to offer in the wake of a community crisis. As examples from Canadian Tire and Telus reveal, savvy brands are learning how to dig deep, mobilize quickly and get to know their communities – all while staying true to their corporate identities

BY MELINDA MATTOS

**I**t sounds like something out of a fairy tale: in the wee hours of the night, fire ravages a castle hidden deep within the woods.

But in the case of the Jamie Bell Adventure Playground in Toronto's High Park, which suffered substantial fire damage in mid-March, the blaze was lit by an arsonist, not a fearsome dragon, and the white knights charging to the rescue have been brands. First came Canadian Tire, offering \$50,000 towards rebuilding the beloved castle play structure, followed by TD with \$10,000.

Supporting the communities that support your brand is an admirable CSR mantra, and many companies supplement broader, national programs with donations to local communities, organizations

or individuals in crisis. But even these CSR quick hits need to mesh with a brand's identity – whether it's Canadian Tire helping rebuild a playground or Telus offering free long distance calling to the victims of a wildfire.

So, at a time when news travels as quickly as someone clicking "retweet," how do you decide when it's a good idea to get involved and then mobilize your brand fast enough? And how do you ensure you'll be perceived as a helpful member of the community rather than an ambulance chaser?

For Canadian Tire, supporting the High Park castle rebuilding was a no-brainer, says Duncan Fulton, SVP of communications and corporate affairs.

In fact, the morning of the fire, Saturday, March 17, he received


calls from numerous members of the Canadian Tire team suggesting the brand take action.

"We had a couple of our dealers and other folks say, 'Have you seen this? This is exactly the kind of thing we should be supportive of,'" he explains. "It was clear that it was resonating with our staff."

But that resonance was more than just personal nostalgia. Offering support for the iconic, community-built playground felt like a natural strategic fit, too.

"At the end of the day, Canadian Tire is a very family-oriented brand," Fulton says, "so when you have an issue involving a playground and kids and playing outdoors, it's about as 'Canadian Tire' as it gets."

As news of the fire began to spread via social and mainstream media, an 8:30 a.m. conference call



## WHEN YOU HAVE AN ISSUE INVOLVING A PLAYGROUND AND KIDS AND PLAYING OUTDOORS, IT'S ABOUT AS 'CANADIAN TIRE' AS IT GETS

was arranged for Sunday morning to hammer out a plan. The mayor's office and local city councillor were contacted, and before long, a number of employees from the communications department were headed into the office to release an official announcement.

By Monday morning, nearly every news story about the fire included a friendly mention of Canadian Tire's involvement.

And where were the brand's agencies in all this? "Our Canadian Tire team probably beat the agencies [in pitching the idea] by about eight hours," Fulton says with a chuckle. "We have a pretty nimble and efficient decision-making process around these things,"

Ultimately, Canadian Tire offered \$50,000 in financial support towards the High Park rebuild, while two local store dealers put up an additional \$5,000 each. The brand has also committed to hosting a community

weekend in the park during the rebuilding, using its branded truck as the backdrop for a barbeque and children's activities.

Fulton says the brand has been attending community meetings and keeping in touch with city council, to see what else it can do.

"If they come back and say to us, 'We need 1,000 paintbrushes for kids to be able to paint pieces to go onto the playground,' then obviously that's something we're well positioned to help with," he says.

In situations like this, Canadian Tire prides itself on working directly with key stakeholders and community members to determine forms of assistance.

"Once we decide to help, we're often quite open to what that will look like," Fulton says. "In some cases, people appreciate the financial help, in other cases people want in-kind donations."

By involving its staff on a personal level – attending community

meetings and getting to know the people involved – Canadian Tire is able to convey a sense of genuine interest that isn't always associated with corporate benefactors.

The brand is also willing to turn down opportunities for public recognition if there's a risk of them appearing too contrived or artificial, Fulton says. When someone from the city suggested that Canadian Tire make an official cheque presentation for the High Park rebuild, for example, the brand politely declined.

"I think it's about the authenticity of the offer," Fulton says. "It's really easy to drop in, drop a cheque and get out, but our staff gets very involved and gets to know folks."

The High Park fire isn't the first time Canadian Tire has made headlines over the past year by coming to the rescue of a community in need. Often, these opportunities are flagged by the brand's local store owners, who are quick to call





Canadian Tire's local CSR efforts range from supporting a university women's hockey team in Nova Scotia to providing clean drinking water after major flooding in Manitoba.

corporate HQ when they notice a cause worth rallying behind.

"We often hear about these things from our local dealers before we even hear about them on the news, because these dealers are a fixture in their local communities," says Fulton. "In some of the smaller communities, they're as popular as the local mayor."

When the women's hockey team at St. Mary's University in Nova Scotia had its funding cut in March 2011, Canadian Tire happily laced up its skates, offering \$60,000 in support of the Huskies.

"They were actually the leading women's hockey team in Nova Scotia at the time, and our local dealers called us up and said, 'Canadian Tire is Canada's authority on hockey and here we have this local community issue where clearly everyone [felt] it was the wrong decision to pull the funding,'" Fulton explains. "Within an hour, we said, 'Let's get in and help.'"

Since then, the relationship between Canadian Tire and the Huskies has flourished, with the team playing a fundraiser for the brand's youth-sports charity Jumpstart, players making guest appearances at local stores and the brand giving away prizes at games.

On a more sombre note, Canadian Tire also took quick local action in May 2011, when major flooding in Manitoba resulted in several municipalities declaring a state of emergency. But this time, it wasn't cash that was needed most.

"The community really didn't want money, they wanted clean bottled water," Fulton says. "At that point it was like, 'Let's marshal a 53-foot truck and pack it to the gills with bottled water and get it in there' because that was more valuable than sending a cheque."

Canadian Tire's community initiatives also vary greatly from region to region, which Fulton believes is a real strength.

"We're not setting guidelines in Toronto saying 'Here are the things you must and must not support,'" Fulton says. "If you're in Saskatchewan and the haying is done for the week and all the local farmers are going to get together for a perogy festival, you would want to sponsor that if you're the local Canadian Tire dealer. Some guy in downtown Toronto probably doesn't have a policy on that."

No matter where these initiatives take place, Fulton says there's brand logic behind the decision making. A local opportunity should reside within

one of Canadian Tire's four core categories – living, playing, fixing or driving – or touch on the notion of everyday Canadian families.

As an organization, the Canadian Tire corporation – which encompasses Canadian Tire, Mark's and Forzani Group brands – invests \$50 million a year in Canadian communities, \$14 million of which is funneled through Jumpstart.

"If you look at all the community donations across the country, it doesn't immediately ladder up to a big brand strategy," he adds. "But go to Sudbury, Fort Francis, Fort McMurray or Shediac, and ask about the Canadian Tire brand, and there's an extremely strong brand presence, in large part because of all the local community investments and decisions our dealers have been making. Community by community, it seems to work."

Another brand that community investment seems to be working for is Telus, whose CSR philosophy is "We Give Where We Live."

When a wildfire ripped through the small town of Slave Lake in northern Alberta in May 2011, destroying homes, schools and libraries, and leading to the evacuation of its 7,000 residents, Telus was quick to lend a hand.

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"Get There Sooner", Royal Columbian Hospital

**TV Series: Calder Bateman Communications**

"Getting Ready", Alberta Health Services

**Public Service or Not-for-Profit TV/Video: Incite**

"Warner Hockey School Video", Rural Alberta Development Fund

**Website/ Microsite: Calder Bateman Communications**

"musthavegifts.ca", Christmas Bureau of Edmonton

**Online Single or Campaign Advertisement: Calder Bateman Communications**

"Undress Me", Alberta Health Services

**Best Use of Social Media: Calder Bateman Communications**

"Torn Apart", Alberta Occupant Restraint Program – Office of Traffic Safety

**Public Service or Not-for-Profit Interactive: Calder Bateman Communications**

"Undress Me", Alberta Health Services

**Direct Marketing: DDB Canada**

"Go Western", Northlands – Canadian Finals Rodeo

**Fearless Client: Alberta Health Services**

"Plenty of Syph", Calder Bateman Communications (Agency)

**Self Promotion: FREE**

"The FREE Store", FREE

**Printing: McCallum Printing Group**

"Star Wars: Identities – The Exhibition", TELUS World of Science

**Video Production: Lindisfarne Productions**

"Warner Hockey School Video", Rural Alberta Development Fund

**Student Award: Madyson Smith & Tyler van Brabant**

"Can Your Phone Do This?", Edmonton Humane Society

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When a wildfire tore through Slave Lake, Telus was there to help rebuild infrastructure and support residents, offering free long distance calling, toiletries and other items.

“Slave Lake is a community we serve in Alberta, and we felt it was important to step up and support our team members, retirees, and their families and friends in this urgent time of need,” says Jill Schnarr, VP, community affairs, Telus. “This was personal for Telus. Thousands of our customers and even some of our team members had lost their homes overnight.”

A phone call from the brand’s media team alerted the community affairs staff to the urgent need, and Telus made the immediate decision to step in, donating \$25,000 to the Red Cross in support of relief efforts.

The brand also offered free wireless long distance calling to all community residents for the following week, and shipped 1,000 long distance and prepaid wireless calling cards for them to use.

“We included free long distance so that community residents could call their family and friends immediately to let them know they were safe, and to keep in touch and connected during this critical time of need,” Schnarr says.

Free long distance calling was a fit for the brand, and something Telus could provide quickly, while remaining genuinely useful to displaced community members.

Telus also sent 1,500 toiletry kits to the Red Cross to be distributed at evacuation centres hosted in nearby communities, and worked with emergency services on the ground to ensure they had sufficient communications services. The brand encouraged customers to get involved too, by texting REDCROSS to a special number to donate \$5 towards relief efforts.

Similarly, when massive wildfires raged through the Kelowna area of B.C. in the summer of 2009, Telus spearheaded a public donation system and provided evacuees with everything from essential items to stuffed Telus critters for the kids. For three weeks of the crisis, five Telus brand ambassadors worked around the clock at a registration desk to ensure that residents had been safely evacuated from their homes.

And after the Vancouver Stanley Cup riots in June 2011, which resulted in smashed shop windows, overturned cars and over 100 people injured, Telus contributed \$50,000 to the Vancouver Restoration Fund, supporting small businesses that suffered damages.

“Our commitment is to support our neighbours in need,” says Schnarr. “If one of our fellow citizens

or team members is facing a crisis, we will always step in to help.”

In 2011, Telus team members and retirees donated more than \$46 million to charitable and not-for-profit organizations, and over the past few years, the brand has donated more than \$1.5 million to Canadian charities in support of humanitarian relief efforts both at home and abroad.

But while community investment is a key brand pillar for Telus, the telco is not always the first to toot its own horn.

“We feel we do not need to create a big PR campaign about our efforts, as this will make it look less genuine,” Schnarr says. “We generally step in where we feel we can add support, and then we let our efforts speak for themselves.”

Brands would be wise to emulate Telus and Canadian Tire’s community-led first-responder strategy as they look for ways to connect with local communities. Gone are the days when an oversized cheque and a handshake were all you had to offer in the wake of a community crisis. Today’s consumers expect logical partnerships, ongoing commitment and authentic concern – in other words, they want first aid, not band-aids. 



Last year Proximity found Gold.



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# CAUSE + ACTION 2012

BY MEGAN HAYNES



The results of JWT Worldwide's 2011 "Social Good" report weren't shocking: 88% of Canadians believe that brands and large corporations should take responsibility for improving the world, while 95% of Canadians believe brands should do more good, not just less harm.

As CSR programs continue to diversify, grow and thrive, the Cause + Action awards, now in their sixth year, highlight brands taking responsibility and doing good in the communities in which they work. Judged by a panel of experts, the campaigns were assessed on brand DNA, uniqueness, awareness, legs and overall commitment to the cause.

Crowd-driven CSR programs reigned supreme in this year's batch of entrants. Overall winner Indigo, along with Telus, set the bar high by giving where they operate, while Tetley Tea helped Canadians already doing good work. Cashmere engaged the crowd to give its long-standing program a boost, and TD mobilized its workforce to live its green philosophy every day.

"The social web is holding brands more accountable than ever," says judging panelist Mandy Dennison, manager, global corporate philanthropy programs, RIM. "The campaigns that were successful in this regard didn't talk at participants, but with them."



## INDIGO BRINGS THE LOVE TO SCHOOL LIBRARIES

### INSPIRATION

In 2004, the Indigo Love of Reading Foundation was established in response to the underfunding of high-needs elementary schools and the resulting literacy crisis. The Foundation hosts Adopt a School, an initiative in which Chapters, Indigo and Coles stores support a high-needs school in their community. By collecting donations from customers at checkout, and passing the donations along as Indigo gift cards, the schools can rejuvenate their libraries.

The 7,000 Chapters, Indigo and Coles employees act as Love of Reading ambassadors, building relationships with their adopted schools' students, principals and librarians. Many have become emotionally invested in the schools' success and are active fundraisers. Since 2009, more than \$800,000 has been raised for school libraries across Canada.

However, the program's current model faced barriers of scalability and engagement. While employees were highly engaged with Adopt a School, customer awareness rarely went beyond donating at checkout, and many didn't connect Indigo to Love of Reading. The program had potential to raise more



money and better connect with customers, but to achieve that Indigo needed a new community-driven strategy.

## STRATEGY

Better The World, an organization that helps companies develop tech-enabled CSR programs, worked with Indigo to redesign Adopt a School's online presence in time for the 2011 school year.

Recognizing the need to increase the profile of the relationship between Indigo and Love of Reading, its solution for Adopt a School was an online fundraising community driven by peer-to-peer sharing within a revenue-generating model.

## EXECUTION

The new online platform was built for schools to customize their Adopt a School

pages with stories, pictures and videos. Using social media tools, teachers, principals and parents asked their network to simply "adopt" their school, by donating money or buying an Indigo gift card.

Schools sent targeted, Indigo-branded messaging to their communities, who spread it amongst their online networks, inviting people to purchase a gift card for themselves. For every \$25 gift card purchased, Indigo donated the value of a book to the adopted schools. This brought school staff and students into the stores to redeem thousands of dollars worth of books. Every activity was automatically shared with networks on the web.

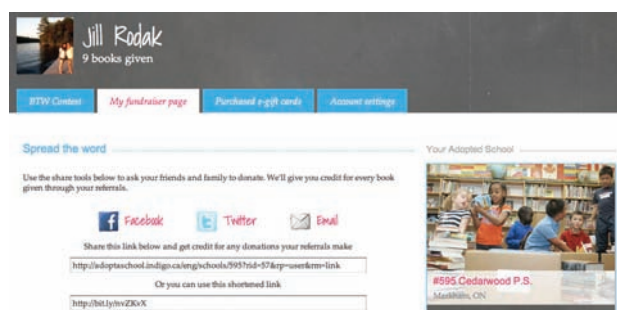
This model made fundraising easy and gave supporters something valuable in return. It also had a positive impact on Indigo's bottom line.

## RESULTS

Online donations grew by 140%. Adopt a School site registrations grew by more than 1,200%, with 60% of users new to Indigo's database. Almost 3.8 million impressions were created and 30,000 messages were sent through peer-to-peer sharing.

Through minimal investment, Indigo achieved at 1,033% return on its marketing.

Further, Canada's biggest book retailer rejuvenated more than 150 school libraries and raised awareness about the literacy crisis. In doing so, Indigo achieved what every company strives for in a strategic CSR program: customer-driven activity, positive growth on the bottom line, and local impact on a national scale.



## JUDGES' COMMENTS

"Indigo's significant and positive results in online donations and return on marketing investments speak volumes on how peer-to-peer approaches, if done well, can make a huge impact. My favourite piece of this program was shifting the control over to the schools. Providing this opportunity empowers the schools and creates personal accountability for groups to create awareness of the program."

— Tonia Hammer, Molson Coors

"Indigo's campaign was executed brilliantly from a business standpoint. It's important to find a cause that is intrinsically linked to your brand so that you can do well as a business while doing good for society. Indigo's program strikes the perfect balance."

— Stephanie Cox, Hellmann's

"It allows for creative engagement and provides a platform for communities to tell their story – not just a platform for Indigo to build its brand. By committing to make a donation for every \$25 gift card purchased, Indigo is helping to drive the desired action and getting the brand benefit of awareness of their support. It isn't a marketing campaign built around a cause, it is a true cause campaign."

— Christina Topp, WWF



## CASHMERE ADDS PINK TO ITS COMPASSIONATE FASHION STATEMENT

### INSPIRATION

To launch Cashmere bathroom tissue in 2004, Kruger Products created the White Cashmere Collection, a couture clothing collection crafted entirely out of Cashmere tissue by Canadian designers.

In 2008, Kruger recognized there was low consumer awareness for Cashmere's support of the Canadian Breast Cancer Foundation (CBCF), a relationship that began in 2005. So for Breast Cancer Awareness Month (October) that year, the company created and launched new, limited-edition Pink Cashmere, Canada's first coloured bathroom tissue in a decade. Pink Cashmere was conceived as a fund- and awareness-raiser for the CBCF, with 25 cents from the sale of every package going directly to the cause.

To further promote Pink Cashmere, the coloured tissue was incorporated into the now-annual White Cashmere Collection, creating the "Fashion with Compassion" platform to promote the brand's commitment to CSR.

### JUDGES' COMMENTS

"This is a campaign that has stood the test of time. Making Cashmere the 'couture' of bathroom tissue is no easy feat and very ownable. At the same time, they have managed to support a very worthy cause."

– Stephanie Cox, Hellmann's

"This campaign is the epitome of strength. Strength in appeal: a unique product feature that stands out from the hordes of 'pink' brands; strength of survivors: survivors of breast cancer are inherently strong, and Cashmere integrated them in meaningful ways; and strength of the product: the fashion produced was visually stunning – incredible that it is made from a product that deals with delicate areas."

– Mandy Dennison, RIM

### STRATEGY

With help from John St. for English creative, Saint-Jacques Vallée Y&R for French and Strategic Objectives for PR, the strategy was to create a national program designed to generate media coverage for the White Cashmere Collection: Fashion with Compassion. Cashmere amplified its support of the CBCF with an online fundraising initiative, Vote Couture for the Cure. Canadians were invited to visit Cashmere.ca and the Cashmere Facebook page to vote for their favourite designer fashion photo. For every vote, Cashmere would donate \$1 to the Foundation (up to \$10,000).

### EXECUTION

In September, Cashmere hosted its fashion show at the Art Gallery of Ontario, hosted by breast cancer survivor and CTV's *Canada AM* co-host Beverly Thomson. The collection was curated by designer Farley Chatto and featured 15 Canadian designers all showcasing garments and accessories crafted in Cashmere bathroom tissue.

The show was supported by six bilingual national, traditional, social media and blogger relation programs over a 10-month period, targeting fashion, beauty, lifestyle, news, trade and consumer



journalists. Montreal and Ottawa media tours expanded regional coverage. A fashion show was also staged at The Bay's Montreal flagship store.

Finally, the collection lived through month-long window displays at The Bay's Montreal and Toronto flagships, bringing real-life engagement to the prime demographic throughout Breast Cancer Awareness Month.



### RESULTS

This year's campaign surpassed objectives, garnering 129 million media impressions through 241 media stories – all positive message-driven coverage.

Cashmere's Facebook fan base grew to more than 19,500, up from 3,000 prior to the campaign, with more than 11,000 people voting for their favourite design.

Kruger is one of the CBCF's top five national brand partners and the Collection has made a significant contribution to the success of Cashmere bathroom tissue with a 10-point share growth.

# TETLEY TEA PUTS RENEWAL IN ACTION



## INSPIRATION

Treating tea as a modern-day elixir that fuels the renewal of the mind, body and spirit, Tetley aimed to foster a world where everyone lived by the virtues of renewal.

The brand wanted to find a way to acknowledge people across the country who, through their own grassroots efforts, renew others in their communities. While Tetley has a commitment to Rainforest Alliance certification globally, it wanted to create a supplementary program that did more than celebrate what they were doing, but to celebrate what Canadians are doing.

## STRATEGY

The overarching campaign was the "Tetley Green Tea Renewal Party," a faux political party dedicated to spreading the word about the renewing power of green tea. The primary mandate of the party is to seek out and celebrate the work of Canadians who bring positive change to their communities.

With creative by John St., this program was dubbed Renewal In Action, and it benefited "Renewalists," people whose uplifting programs would benefit from a grant to help them do more good. Party members could nominate the Renewalists, and the

grant would cover whatever that cause most needed, from running shoes to laptops, while mini video documentaries brought exposure to their causes.

## EXECUTION

The Tetley Canada Facebook page served as campaign headquarters for Renewal in Action, and the call for Renewalists went out through social media. Four candidates were selected but the twist was they were the last to know. The candidates believed they were being interviewed for a chance to receive the grant, when behind the scenes, Tetley coordinated with the people on their teams to enable them to personally surprise the Renewalist with the grant, catching the whole thing on camera.

Each Renewalist's video showcases what motivates them and the people who have benefited from their efforts. The videos were promoted with ads on Facebook and YouTube, encouraging people to nominate the next Renewalist.

## RESULTS

The first three videos had more than 600,000 views at the time of submission. In addition to exposure for their causes, Renewalists received specialized grants.

James Arthurs, who teaches music therapy to children at SickKids, received \$5,000 worth of iPods and sound equipment for his Guitars for Good program, while Mark DeMontis, who was nominated for teaching visually impaired children how to skate, was presented with a grant to expand his program to 200 children.

Other brands were inspired to get on board. Brooks donated \$12,000 worth of running gear to Benji Chu, an organizer of running clinics for the homeless in Vancouver, while Apple gave Arthurs an additional \$1,000 donation.

The response was overwhelmingly positive and even encouraged people to volunteer their own time to the different causes.



## JUDGES' COMMENTS

"This is a simple but original campaign recognizing the efforts of people bringing positive change in their communities."

—Denise Vaillancourt, STM



## TELUS GIVES WHERE IT LIVES

### INSPIRATION

Telus, which has 12.6 million customers, recognized a symbiotic relationship between the well-being of the company, its employees and local communities. Because of this, it linked its CSR philosophy “We give where we live” with financial performance and the health of the communities in which it operates.

### STRATEGY

Through the “TV for Good” and “Phones for Good” campaigns, Telus made a \$100 donation to a local community cause for every new Telus TV and smartphone customer. Campaigns, with creative from Taxi, focused on smaller communities where donations would have the largest impact.

It sought the help of employees, retirees and municipal government contacts when selecting the recipient charities, tailoring donations to the needs of each community and supporting specific causes most important to residents.

### EXECUTION

“TV for Good” was first introduced in 2009 in a few Western Canadian communities, promoting Telus’s satellite TV offerings in areas with low digital TV adoption. Based on a positive response, the program expanded to 35 communities and causes throughout British Columbia, Alberta and Quebec in tandem with the launch of Telus’s Optik TV service, with 12 new “TV for Good” locations to be launched in 2012.

“Phones for Good” was launched in response to the success of “TV for Good,” and to integrate community giving across all Telus products and services. Beginning with two communities in March 2011, the campaign grew to 12 communities across British Columbia and Alberta with plans to launch in 12 more in 2012.

### RESULTS

The campaign exceeded expectations. On average in 2011, TV sales were significantly higher in campaign areas compared with all communities where Telus TV was offered – 38% versus 2% above forecast.

The “Phones for Good” community results were 18% above forecast compared to 9% total smartphone growth across Telus.

Telus donated a combined total of \$3,733,100 to 22 communities in 2011 (campaigns are still in market and will be paid out in 2012 when they conclude) and funded everything from high-quality pediatric care and social intervention projects to charitable initiatives helping support early detection of breast cancer.

Smartphones for  
a good cause.



### JUDGES' COMMENTS

“Telus did a great job recognizing an opportunity to integrate corporate responsibility efforts into its core business. I love the locality of the program where Telus customers will see the results of their contributions.”

—Tonia Hammer, Molson Coors

Kudos to Telus for putting their belief in ‘giving where you live’ front and centre. They make the top list [because they] integrate business and cause. Well done Telus!

—Phillip Haid, Public Inc.





## TD REALLY IS THE GREEN BANK

### INSPIRATION

TD operates under the philosophy that a healthy economy is linked with a healthy environment. It's green journey began in 1990 with the TD Friends of the Environment Foundation, which has invested more than \$57 million in over 20,000 grassroots environmental protection initiatives. Since then, as basic resources become increasingly constrained, the company has committed to minimizing its environmental footprint.

### STRATEGY

TD's green campaign is led by the EVP environment, community (who also happens to be TD's CMO) and the chief environment officer – the first in any Canadian bank. The campaign's strategy includes providing environmentally focused financing; developing green services and products; committing to a comprehensive green technology strategy; and engaging its internal and external stakeholders through discussion, promotions and campaigns.

As part of its mission to be the better bank, after achieving carbon neutrality in 2010, TD has committed to being paper-neutral by the end of 2012.

### EXECUTION

Externally, TD introduced specialized discounted financing in 2010 for small-scale renewable energy projects for individuals and businesses, and in 2011, it extended this financing and its insurance services for hybrid and electric vehicles. TD also works with Plug'nDrive, an organization dedicated to raising awareness of electric vehicles.

TD has run a number of consumer-facing campaigns promoting the company's green initiatives and encouraging green behaviour. For example, TD's "Virtual Tree Planting" activation allowed customers to virtually plant a tree in the community – which TD later planted in real life on their behalf for TD Tree Days.

### JUDGES' COMMENTS

"TD's initiative had great brand linkage. And I liked the idea of a company actually making real environmental news. Zero emissions and LEED buildings are big things."

–Marc Stoiber, consultant

TD has also implemented green building design standards for all its facilities, including aggressive waste and paper reduction goals, and choosing suppliers that meet strict environmental standards.

To engage staff in these efforts, internally, TD launched Green Nation in 2011, an online community of ambassadors, leaders and role models, which lets employees earn points for "acts of green" pledges with a leaderboard highlighting top earners. The site shows carbon emissions saved by every green act and tracks progress of individuals and groups.

TD also held a first-ever zero garbage event in Canada for employees last year: Greenception. Waste was recycled, food was donated to a shelter, a local artisan and pro-salvager created décor from reclaimed and recycled objects, and an eco-fashion show featured garments made from recycled and reclaimed fabrics. The entirely paper-free event attracted more than 200 TD leaders, employees and community partners and generated discussion about future green opportunities.

### RESULTS

In 2011, TD completed North America's first net-zero energy retrofit bank branch, which creates more energy than it uses, and rolled out 16 LEED-certified building projects with another 61 registered for future development.

Through its TD Energy Fair, Canada's largest environmental trade show, TD promoted its green initiatives and educated attendees on making sustainable energy choices. By engaging 30,000 conference attendees, TD generated \$3 million in potential new business.

Green Nation has members in every province in Canada, who've achieved over 14,500 acts of green, and the program will expand to the U.K. and U.S. in 2012. Through TD Tree Days, more than 40,000 trees will be planted at more than 140 locations across North America and in the U.K. this year.

"Great example of a brand acting consistently in the way they operate – not merely saying they believe in something. They're actually acting on those beliefs."

–Zak Mroueh, Zulu Alpha Kilo

## JUDGING PANEL



### STEPHANIE COX

Senior brand manager, Hellmann's, Unilever

Cox joined Unilever over nine years ago and leads the Hellmann's business, which won last year's Cause + Action awards and three

2011 Gold CASSIES, including the Grand Prix for the Hellmann's Real Food Movement.

She attributes this success to her 15-plus years of experience in agency and client roles, which has helped her identify compelling insights, construct well-considered messages and create strong campaigns.



### MANDY DENNISON

Manager, global corporate philanthropy programs, RIM  
Dennison and her team lead RIM's global philanthropic investment portfolio, educational outreach activities and global

community-focused employee programs. Prior to joining RIM in 2007, she led the national fundraising efforts for the Huntington Society of Canada.

Dennison serves her community through work with the Kitchener and Waterloo Community Foundation, Volunteer Action Centre of Kitchener-Waterloo, and the Kitchener-Waterloo YWCA, among other volunteer positions.



### PHILLIP HAID

Co-founder & CEO, Public Inc.  
Haid launched Public in 2008 to create social movements and campaigns that would generate impact through fundraising, advocacy and volunteer engagement.

Recent initiatives include: "RUBR," a fair trade hockey puck; "Not Myself Today," a public mobilization campaign for Partners for Mental Health; "Healthy Candidates," a provincial advocacy campaign for the Heart & Stroke Foundation; and "National Sweater Day," a national campaign to promote energy reduction for WWF.



### TONIA HAMMER

Community relations specialist, Molson Coors Canada

Since joining Molson Coors in 2008, Hammer has been involved with Molson's CSR initiatives ranging from watershed

"happy hours" to the online, socially-driven investment program Molson Coors Community Cheer. Hammer is responsible for brewing sociable CSR communications internally and externally, extending into brand-led programs such as the Molson Canadian Red Leaf Project.

Prior to joining Molson Coors, she worked at Parkinson Society Canada, coordinating media relations for its national fundraising campaign.



### ZAK MROUEH

President, ECD and founder, Zulu Alpha Kilo

This past year, Mroueh and Zulu produced the highly acclaimed "People for Good" campaign, encouraging Canadians to be nicer to each other, and he has worked closely with Anaphylaxis Canada and the National Eating Disorder Information Centre.

Before founding Zulu, Mroueh was CCO and partner at Taxi Canada. Under his creative leadership, the agency won seven Agency of the Year titles, including four from *strategy*, in the nine years he was there.



### MARC STOIBER

CD and brand strategist, Marc Stoiber Consulting

As a CD, entrepreneur, green brand specialist and writer, Stoiber works with clients to build resilient, futureproof brands. Before beginning his own consultancy, he was VP of green innovation at Maddock Douglas, president and founder of Change Advertising, and CD with Grey Canada. Stoiber frequently writes on brand innovation for Huffington Post, *Fast Company*, GreenBiz and Sustainable Life Media.

**JAMES TOPHAM**

Director of communications,  
War Child Canada

Topham previously worked for War Child UK in London, doing much the same job, only with less internet. Prior to becoming charitable, Topham worked in the music industry, running the management and publishing company of Brian Eno. There he worked on projects as diverse as an album with U2, an art exhibition curated by David Bowie and Eno, and a miniature representation of the dance floor from *Saturday Night Fever*.

**CHRISTINA TOPP**

VP marketing and communications,  
WWF Canada

Topp and her team are responsible for building awareness, action and support for WWF's conservation efforts.

After studying international development at the University of Guelph, Topp earned her MBA at the Schulich School of Business where she focused on not-for-profit management, and has since

built her career in marketing and fundraising. Prior to joining WWF in 2007, Topp worked for other causes close to her heart: international development, world-class health care and research, and now, the planet.

**DENISE VAILLANCOURT**

Executive director, planning, marketing  
and communications, Société de  
transport de Montréal

Vaillancourt, a Université de Montréal graduate with a master's degree in industrial and organizational psychology, has more than 25 years of experience with the Société de transport de Montréal – six in her current role.

She's recently overseen the implementation of cultural, sports and other partnership agreements promoting public transit, the network development plan, as well as the creation and roll-out of new corporate positioning, "Society in Motion."

STRATEGY CONGRATULATES ALL THE WINNERS OF

# CAUSE + ACTION







BY MEGAN HAYNES

# Sparking urban movements

Social movements have been the talk of the news lately, and Scott Goodson's new book, *Uprising*, says brands have more opportunity than ever to align with the core values of their customers, and work with them rather than just selling to them.

Inspired by JWT's "Social Good" report from September 2011, which states that human environments will become increasingly important as the global population becomes more

urbanized over the next few decades, *strategy* approached experts in the fields of CSR, cause campaigns and social movements to hear how brands could align with the

growing trend of urban renewal.

The report predicts "brands will become key partners in enabling creative strategies for urban renewal – improving local environments, adding beauty or helping to bring communities together."

Read on to hear our pundits' recommendations on which brands could support, lead or join movements in their communities, and how they could do it.



**SCOTT GOODSON**  
author, *Uprising*, founder and chair, StrawberryFrog

**ELECTRIFYING VEHICLES:** *Manufacturers can push electric cars with help from communities*

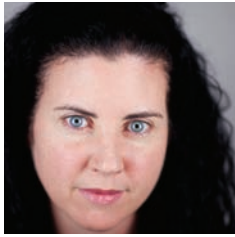
We drive gas guzzlers from home to the city in what we have defined as the "commute." We sit in gridlock for hours and leave everything parked in lots that take up thousands of kilometers of potential green space. Ten years from now pavement will be everywhere. Can a car brand spark a movement that changes this and the world for the better?

Electric cars, like the Nissan Leaf or the Mitsubishi i-MiEV are great, but brands could think bigger and align with our human desire for a better commute and the reinvention of the city environment. The existing system of getting around doesn't work, and over time it will only get worse.

What if these car makers took it to the next level and brought together government officials, business leaders, rental companies and transportation organizations to solve these issues? The car brands could provide the big idea: funding for transit companies aligning with existing CSR policies, electric car charging stations set up across cities (like the ones at Rona, pictured above), or discounted electric vehicles for rental agencies.

Through this, brands can generate not only advocates but also missionaries who believe the systems of the past aren't the systems of the future. Electric carmakers can help to re-educate along the way because they are about a long-term change in our perspective on life, rather than a quick fix.

What's needed is an electrically charged uprising.



**KIM FINN**  
VP and managing director, JWT Ethos

**GREENING URBAN SPACE:** *brands can lead the charge on beautifying the city*

The availability of public parks and green spaces has dwindled,

especially in urban environments. A brand (such as a national telco known for its history of supporting environmental causes) could create a new program supporting the development of fun, creative and accessible parks.

The brand could develop a partnership with a national not-for-profit specializing in these sorts of initiatives, and together develop a program that engages local communities and residents to help design parks in Canada's eight largest cities.

The public might be asked to join in by supporting the program with ideas and donations, and participating in site builds, which would become community events that highlight the issue of declining green spaces, the program and the company's commitment.

Employees could participate by suggesting ideas for sites in their regions, fundraising to support the program and helping with site builds, while customers and the broader public receive branded communication that the company is there to help everyone access green space.

This isn't about handing over some money and slapping a logo on a park. It's not enough to just tell people what a brand has done – companies need to make communities part of it. People are looking for opportunities to meaningfully participate in creating the change we all want to see and doing so will help build deeper relationships with employees, consumers and other target audiences.



**COREY DIAMOND**  
managing director, Summerhill Group

**CUTTING DOWN GRIDLOCK:** *retailers can lead the charge on reducing emissions*

As the populations of urban cores continue to grow, and governments

struggle to renew crumbling infrastructure, cities are plagued with increased pollution, ageing transit and incessant gridlock.

Transportation accounts for 27% of all greenhouse gas emissions; traffic is the leading contributor to economic loss in urban centres; and air pollution contributes to almost 10,000 premature deaths per year, according to federal and provincial government reports.

Now imagine everyone agreed to reduce their vehicle use by 10%, and retailers with auto repair and gas shops like Canadian Tire or Walmart gave consumers 10% off gas and vehicle maintenance for doing it. By installing an emission meter in cars, drivers could monitor car emissions and commit to cutting usage.

By offering this to commuters in urban cores, these retailers lead the charge on sustainable use of automobiles and increase brand affinity, and can be seen as providing real solutions to the pain of gridlock.

Canadian Tire and Walmart would have access to valuable data on how and where consumers are driving and when cars may need a tune-up or oil change, opening up the opportunity to provide location-based rewards and discounts. By helping to solve one of the biggest challenges of modern cities, the brands can build loyalty, learn more about their customers and drive sales of products and services.



**JAMES TEMPLE**  
director of corporate social responsibility, PricewaterhouseCoopers

**BETTERING LOCAL YOUTH:** *local business can band together to create opportunities for young people*

A social enterprise could build learning centres in a disadvantaged community that would house a business accelerator centre for youth start-ups. A financial institution might offer this initiative branded social bonds – loans made available only for not-for-profit organizations and repaid based on the revenue generated from its work – while a local hardware retailer offers discounted, environmentally friendly materials to help build the facility. Working in collaboration, employees of the bank, the retailer and the social enterprise paint murals on surrounding buildings and redevelop a nearby garden to help visualize the collaboration.

The brands are brought to life in a whole new way – from literal visualizations of the human side of the brand (in addition to the typical logo recognition), to supporting new youth businesses and then providing these businesses with additional start-up loans, discounted materials and promotional advertising.

The authenticity behind the collaboration is what makes this work: by finding the intersection point between the ethos of each brand, its products and services, employees, consumers and the community, a new type of social bond is created – one that goes well beyond the money that would be repaid to the financial institution.





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# NEXT MEDIA STARS

BY VAL MALONEY

Since a lot of innovation in advertising comes from media, for the last six years, *strategy* has been keeping tabs on the talent behind this new creativity. So once again we reached out to the leaders of Canada's media agencies to discover the best and brightest in their stratosphere.

This month we feature the first batch of up-and-comers from the two-part shortlist. Check out their work, and watch for the second round next month. The overall winner will be chosen by the *strategy* Media Agency of the Year jury and announced this fall.



## Bailey Wilson recruits parents to share the joy with Johnson's

**E**very mom thinks her baby is the cutest in the world, and now Johnson's is giving parents the chance to share that pride and joy with others, thanks to a campaign put together by UM manager, broadcast investments, Bailey Wilson.

The campaign asked parents to submit everyday moments with their baby through a tab on the brand's Facebook page. The selected content and families will be integrated into a cross-platform campaign on Rogers Media properties including *Today's Parent* and on Citytv during its weekly Wednesday family episode of *Cityline*, says Wilson.

"The idea for the campaign came from the insight of reaching mothers using everyday joy and speaking with them in moments that aren't always addressed in ads," she says. "Simple things like dressing your baby, little moments between a mom and baby that are a real source of joy.

"We are utilizing [Rogers] properties to connect with parents and share ideas on how to capture and celebrate joyful moments with family and friends while



also giving consumers access to information from other parents with similar experiences."

Selected parents will appear in content on *Cityline* during the show with host Tracy Moore, who is a mom herself, which made it a great fit for the brand, says Wilson. Content will also appear in issues of *Today's Parent*, as well as on a special "Joy of Parenting" section on the magazine's website.

The new Johnson's campaign is innovative because it creates a dialogue with parents, leveraging social media to engage with them

and celebrate moments of joy as a family, with content housed across one media company's TV, print and digital platforms.

The program stemmed from a project done in 2008 with Shaw Media's *The Mom Show*, says Wilson, but is different due to the level of content integration with the current execution.

Wilson joined UM three years ago after working at Cossette as a media supervisor, saying the role's content integration opportunities, such as the Johnson's campaign, were a big part of why she made the move.

In addition to being the lead on various multi-platform campaigns with Johnson & Johnson, Wilson works on the agency's Free the Children committee (the organization is a client).

Up next for Wilson is work leading up to this summer's London 2012 Olympic Games. Campaign details are being kept under wraps for now, but she says it will be very exciting given the high interest brands have in the Olympics following Vancouver 2010.



# Laura Ritchie brings Evian to life in Toronto and Montreal

BY JENNIFER HORN

**I**t seems fitting that the lead planner on the Evian “Live Young” campaign is an active sports and health junkie, given that the premium water brand has been chatting up consumers on how to be youthful ever since its animated babies first rolled across our screens in 2009.

MPG planner and baseball fanatic Laura Ritchie entered the media biz in 2010 with her eyes set on building a campaign from the ground up. Within her first year at the agency, she got her wish with the dual task of increasing both top-of-mind awareness and purchase intent for Evian in the Toronto market.

Ritchie just finished wrapping up the second phase of the “Live Young” campaign – the first phase launched in Toronto during the spring of 2011 – with the planner having added a second Canadian market (Montreal), as well as another media platform (print). The creative, developed by Euro RSCG Worldwide and adapted by Sharpe Blackmore, has remained consistent throughout.

If you happened to be in the city this time last year, when the first phase was underway, you most likely saw the youthful imagery of adults wearing headless dancing baby shirts that echoed the brand ethos of “Live Young.”

Pre- and post-campaign research from the first leg showed an increase in Evian being the first premium water brand mentioned by consumers (from 11% to 16%), with purchase consideration rising

from 51% to 54%.

Ritchie explains that the bottled water brand neglected the French Canadian market in the first phase as the awareness levels were sitting high enough to warrant focusing on Toronto, where consumer knowledge of the brand was second to Montreal.



However, not wanting to hold off on giving Montreal a taste of the brand’s droll creative and youthful flair for too long, Ritchie released a salvo of digital and print outdoor ads in commuter areas of the city. Pedestrians were greeted by the latest spin-off version of its “Baby Inside” video at metro stations, with full subway station takeovers as well as digital screens featuring the same big and bold creative, she says.

The intention was to solidify awareness among Montrealers, but Ritchie also needed to drive purchase in Toronto.

Since the city had already witnessed Evian domination last year, with ads in almost every OOH format imaginable to reach a large audience with a small budget, this year a more subtle approach was taken. Ads in the *Metro* daily newspaper were placed against editorial content that related to health and lifestyle, supporting the “Live Young” message.

“As people [were] commuting to work and reading the *Metro*, the ad [was] beside an article on how to stay fit this summer,” Ritchie explains, further noting that the idea was to excite consumers with “unexpected, yet relevant” creative and messaging, and drive them to purchase moments after they hop off a bus, subway or train with wild postings at nearby convenience stores.

When not giving Evian splashy treatments, Ritchie can also be found arms-deep in work for high-end luxury brands such as Louis Vuitton, Donna Karan New York, Belvedere Vodka and Tag Heuer, with Coppertone being the only other mass consumer brand she directly handles.

The planner says that she takes pleasure from working on both sides of the spectrum, explaining that she is able to bring creative, outside-the-box thinking to the mass consumer brand table while also enjoying the glitz and glamour associated with executions that bring premium brands to life.

Last year MediaCom cleaned up at MAOY.



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A poll of Canada's top marketing and agency players will determine the shortlist, announced in June.





# Devyn Perry makes TD front page news on Family Day

BY VAL MALONEY

**S**tarcom strategy supervisor Devyn Perry recently wrapped a first for TD: a customized ad campaign playing off newspaper editorial – never an easy feat to pull off.

Perry says the key behind the Family Day RSP campaign for TD Bank was getting people to link the holiday-mode freedom of being able to do whatever they wanted with the carefree lifestyle of their future retirement. That is, if they start planning now.

Launched as a one-off campaign on Family Day, during the RSP-conscious month of February, the effort aimed to reach adults aged 45 to 64 in a new way. Perry worked with the *Toronto Star* to feature a retirement-focused story on the cover of each section, and to place a customized TD Bank ad, with creative by Draftfcb, next to the editorial tailored to the topic.

“We wanted to get people thinking that if they plan ahead there will be a time in the near future that they will be able to do what they want,” says Perry. “But to realize that future is dependent on them preparing for it. Family Day is a day where they have the luxury of not going to work, so it was important to get them while they were in that mindset.”

The day’s newspaper was led with a gatefold ad on the cover asking, “Do you want to make every day Family Day when you retire? Let’s figure it out.”

It was followed by more specific thought-starters: the Arts section ad copy read “How will you express yourself in retirement?” accompanied by

a photo of paintbrushes, while Sports had a golf tee with the line, “What passions will you pursue in retirement?”

“I talked with the *Toronto Star* about how creating the retirement-focused content was a great opportunity for the readers, and how we wouldn’t just be

the older target, and the *Toronto Star* was chosen for its Ontario penetration.

This is a second career path for Perry, who joined Starcom from the ad program at Humber College after switching media gears rather radically – she left the world of film after working as an

throwing ads all over the paper,” says Perry. “Retirement in January and February is top of mind for everyone. So we weren’t asking them to print editorial that their readers weren’t going to enjoy.”

Perry, who has been with Starcom for two years and primarily works on the TD account, says print was the platform of choice because of

associate director in her hometown of Vancouver.

More work from TD Bank is coming in the next few months, promises Perry, who can’t disclose much more due to the sector’s highly competitive nature. ☒

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For more info or to submit a case, please contact *strategy's* special reports editor

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## GOING GLAM AT 75

Through decades of often-turbulent times, Air Canada has built an iconic Canadian brand. Now it's attempting to bring a bit of glamour back to the skies

BY EMILY WEXLER

**F**or some, there is still something exciting about air travel. Just ask any child who visits an airplane cockpit for the first time, or any long-distance couple reunited thanks to a quick trip in the sky. And while flying has lost some of its sheen and is no longer an occasion to get gussied up (Lululemon gear or sweats are now the preferred uniform of the traveller), it's difficult not to get nostalgic for the days of jet-setting glamour as the country's largest airline celebrates its 75th birthday.

So the fact that Air Canada's latest campaign, featuring stylish young people clad in fashionable

outfits, evokes feelings of flying in a bygone era is no accident.

"We wanted to indirectly wink at a statement I hear all the time, that there's no glamour left in travel," says Craig Landry, VP marketing at Air Canada. "Our objectives have to do with humanizing the brand and using style and glamour as a vehicle to reinforce the aspirational nature of travel."

Not an easy feat, especially when dealing with recessions, terrorist concerns, weather-related disasters and labour disputes (a hot-button issue press time).

"That creates challenges to have consistency of delivery in the service, and that can impact

the brand," says Landry. "In those exceptional circumstances, our first approach is to think very short-term and think in terms of the customer. So that means changing our booking policies to make sure we waive fees and allow people to have the flexibility they need to adjust their plans. We also try to push out as much communication as we can through a wide variety of channels, so that can be on our website, through our top-tier newsletter, social media channels, and mass channels like radio and newspaper."

Thinking both short-term and long-term when determining how to further evolve one of Canada's most iconic brands, is complex,



as the airline is the largest in the country; it carries about 32 million customers a year, has approximately 1,500 flights per day and holds just over 55% of the capacity share (number of seats deployed) in Canada, with 35 to 40% internationally. So it has to appeal to a wide breadth of consumer segments, from business travellers to family vacationers, from luxury-seekers to the cost-conscious.

Covering all the bases falls to a team of 45 across seven marketing departments, including marketing communications; product design and brand management; loyalty marketing; analytics and CRM; partnerships and business development; new product development; and product specs and delivery. The teams work with about 80 people from various

agencies – Marketel for brand and mass media activities



**Above:** Air Canada's latest campaign attempts to bring style back to air travel. **Top right:** Celine Dion helped revitalize the brand in 2004 after tough financial times.

Aeroplan on loyalty initiatives), Twist Image for social media, World Media in the U.S. for online and Hamazaki Wong in Vancouver for multicultural communications.

Throw in a highly competitive landscape with national and international airlines fighting for travellers' dollars (Air Canada advertises in 20 countries) and it becomes clear that the marketing department has, out of necessity,



become a well-oiled machine.

Although Air Canada is 75 years old, its marketing history really kicked into gear over the last three decades. Born a government-controlled operation in the 1930s, the airline didn't privatize until 1988, and as competition began to ramp up in the '80s, so did marketing efforts.

A significant departure from the typical shots of airplane interiors and flight attendants, this campaign only featured one quick shot of a plane at the end, and instead showed people of different cultures in different parts of the world, set to the Beatles song "Hello, Goodbye."

The next decade would prove to be the toughest in Air Canada's

## WE WANTED TO INDIRECTLY WINK AT A STATEMENT I HEAR ALL THE TIME, THAT THERE'S NO GLAMOUR LEFT IN TRAVEL

(which has been the airline's AOR for 23 years), Draftfcb for loyalty and direct marketing initiatives (Air Canada also works with

"Obviously once you're a private company you have a tendency to step up some of your marketing activity," says Landry. "I think marketing started to get more sophisticated in the '80s, it's when you start to see the airline differentiate a bit more between business and leisure."

With the tagline "World Class, World Wide," TV spots from the mid-'80s featured happy, relaxed passengers being served by affable flight attendants, showing off the comfort and features of flying with the airline.

After Air Canada further expanded its international network in the late '80s/early '90s, it came out with a campaign in 1993 that Landry notes was one of its most recognizable and successful to date.

history. In 1999, it merged with its main competitor, Canadian Airlines, but that wouldn't eradicate the competition, with WestJet gaining momentum after entering the market in 1996.

Around the time of the terrorist attacks of Sept. 11, 2001, Air Canada found itself drowning in billions of dollars' worth of debt, and in 2003, it filed for bankruptcy protection. It emerged from it the following year, and in October 2004, embarked on a campaign to re-energize the brand.

A restructuring plan was put in place that included a substantial product investment, such as new lie-flat suites in business class and new in-flight entertainment systems. Air Canada's look was also updated, right down to the crew's

## GIVING BACK

In early March of this year, the airline officially launched the Air Canada Foundation, a non-profit organization under which it carries out a number of charitable initiatives, many of which have been around for years, and many benefiting children.

"The creation of the foundation is a natural evolution for our community investment efforts of the past 75 years," says Air Canada spokesperson Peter

Fitzpatrick. "Our objective is to raise the profile of the causes we support and create new opportunities for giving."

Initiatives include a transportation program for children with medical needs, offering free

flights and Aeroplan miles to hospitals and charities. The airline raises money for travel initiatives through fundraising activities such as "Every Bit Counts," encouraging customers to donate loose change onboard flights and through airport collection containers.

The foundation also supports non-profits such as the Children's Miracle Network and Free the Children, and engages in ongoing efforts to raise awareness about sex tourism and human trafficking.



Top right: a French print ad from the 2004 campaign.

uniforms, which went from dark green to the now-signature blue. To communicate all this with a big splash, the brand tapped another Canadian icon with global reach.

Celine Dion's celebrity power lit up the 2004 rebrand with a song that was written for the campaign called "You and I," which was released as a single and featured on Dion's album, *A New Day... Live in Las Vegas*. TV spots featured the song, and Dion's music video for the single was shot at Toronto's Pearson International Airport and included shots of Air Canada planes, as well as the songstress in a hangar and on a runway with a jet flying overhead.

"The connection between Air Canada and Celine Dion has to do with Canada succeeding on the world stage," explains Landry. "Celine Dion is a wonderful example of a Canadian that has become an international superstar. As we were expanding our international network, we felt Air Canada wanted to be amongst the best in the world."

Landry notes that following the campaign, passenger revenue grew over 6% in 2005 and 2006. "It is hard to say how much of that was related to the campaign, but we feel it was a very important and successful part of the company's strategy at the time."

The airline later launched several initiatives that specifically



highlighted improvements in products and services. The "Revolution" campaign of 2006 introduced the multi-trip passes program, and 2009's "More at your Fingertips" featured people drawing in the air with fingerpaint to highlight advances to the in-flight entertainment system.

But arguably the most notable effort since Dion's hangar performance has been Air Canada's sponsorship of the Olympics, especially the Vancouver 2010 Games. Its "Go Far" campaign featured real Canadians and told stories of what it meant for travellers, athletes and Olympic fans to "go far." It was filmed along key international routes for Air Canada, including London, Shanghai and Buenos Aires, as well as in Calgary and Banff National Park.

"A similar message to Celine Dion, one of the reasons we love the Olympics at Air Canada is

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A 3D graphic featuring a large red plane on the left and a blue plane behind it. In the foreground, the letters 'm', 'a', 'r', and 'k' are rendered in white, three-dimensional, sans-serif font. The letters are arranged in a way that they appear to be floating or standing on a white surface. The 'm' and 'a' are on the left, and the 'r' and 'k' are on the right. The letters are slightly tilted and have soft shadows on the white surface below them.

75 and still  
going nonstop.

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## HISTORY AT A GLANCE

- 1937** The government-owned subsidiary of CNR, known as Trans-Canada Air Lines (TCA), has its inaugural flight.
- 1949** The government moves the airline headquarters from Winnipeg to Montreal.
- 1965** Thanks to a private member's bill submitted by Jean Chrétien, the airline's name changes from Trans-Canada Airlines to Air Canada.
- 1978** Air Canada becomes an independent Crown corporation, ending the government's direct control over its operations.
- 1987** Pacific Western Airlines purchased Canadian Pacific Air Lines, forming Canadian Airlines, Air Canada's main competition.
- 1988** Air Canada privatizes.
- 2001** Air Canada merges with Canadian Airlines.
- 2003** After amassing billions in debt, Air Canada files for bankruptcy protection.
- 2004** Air Canada emerges from protection under the new parent company ACE Aviation Holdings. A campaign featuring Celine Dion is launched to revitalize the brand.
- 2006** Project XM: Extreme Makeover begins. It is a \$300 million investment in replacing the interiors of the aircrafts.
- 2009** President and CEO Montie Brewer is replaced by Calin Rovinescu. That year, Air Canada is the first North American airline to release mobile apps for BlackBerry and Apple devices.
- 2010** Air Canada launches a new identity campaign, featuring a modern, sleek look.



"Go Far" was the rallying cry for the 2010 Olympics.

because it's Canadians succeeding on the world stage," says Landry. "And we see that reflecting in our brand values and aspirations."

Work is currently underway on a London 2012 campaign. "We'll also do some great promotions and stuff money can't buy," Landry hints. "We'll be able to help our customers experience some of the Olympic Games."

The new work will no doubt tie in Air Canada's previously-mentioned sophisticated new look, which launched in the fall of 2010. The latest iteration of the new campaign, touting non-stop service to various cities around the world, is hard to miss for those in Toronto, Vancouver or Montreal thanks to a strategic media buy from Marketel. It tailored over 30 variations of the ads to different areas in the cities, for instance, Hong Kong ads in Chinatown and New York or LA ads in entertainment districts.

Nancy Lee Jobin, VP client

services at Marketel, says that despite being such a big brand, Air Canada has been open to change.

"Everybody was open to looking at the brand differently," she says. "Typically airlines like to show their mettle – the plane, the seats, the in-flight entertainment – but there are hundreds of airlines around the world, if you don't develop your brand personality you're not going to be able to distinguish yourself...So we said, let's focus on the consumer and their experience with travel. We're not in the tourism business. We're not selling the destination, we're selling the experience with the Air Canada product."

Its loyalty program is another way Air Canada plans to stay competitive. It recently announced that for 2013 it will be moving from a three-tier loyalty program to a five-tier one, adding two additional tiers between Elite and Super Elite, because, Landry says, "there's a fairly large gap between those two tiers and sometimes customers can be tempted to sample the competition when they're caught between [them] and we just want to create more reason for customers to continue to drive their loyalty with Air Canada."

Going forward, the airline is making a significant investment in the latest Boeing aircraft, the 787 Dreamliner, with 37 of the new planes coming in 2014. And Landry promises the marketing activity around it will be "quite fun."

"In the 75 years to come, our aspiration is to be known and respected globally as one of the world's very best airlines," he says.

**BRAVO**  
**ALPHA CHARLIE**

Congratulations to Air Canada on 75 years of flying, from all the crew at DRAFTFCB.

## SOCIAL LIFT-OFF

To say that the media landscape has changed in the last 75 years is a massive understatement – to say that it has changed in the last 10 years is an equally massive understatement. This rapid-fire evolution can arguably be toughest on big brands with higher stakes, more processes in place and more eyes watching how they respond.

On the subject of social media, Craig Landry notes that Air Canada only became active in the space just over a year ago, and when he first came into his role of VP marketing about two years ago (he was previously SVP at Aeroplan), Air Canada didn't even own its own Facebook or Twitter pages, they were occupied by "squatters." Today, it has over 90,000 Facebook fans and more than 70,000 followers across several Twitter pages.

Landry notes that Air Canada didn't want to use social media as just another promotional vehicle, but to truly have a dialogue with its fans and followers. The brand has been quite responsive to both



positive and negative comments, and it has been generating social media-only content, like behind-the-scenes stories and contests.

A recent example was a "Love from Afar" contest for Valentine's Day, which asked Facebook fans in long-distance relationships to share their stories. Fans then voted for their favourites by "liking" them, and the winner (whose partner was in Australia) won a free flight to see their sweetheart.

"It was something we put together in 48 hours," says Landry. "It was quite small but the response was huge. If you look at the number of people that become fans of Air Canada on a daily basis, it was close to 10 times the daily rate for the duration of the promotion."

And the airline is looking at other ways it can expand its social media presence. In addition to a YouTube channel and blog called Go Far Stories, it's looking to establish itself on Pinterest and Instagram.





# GO Where They GO



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Source: NADbank 2011 Study.

# THE POWER OF NEWSPAPERS

•• Canadian papers are growing – and that's good news for advertisers •••••

How many times have you interacted with a newspaper today? Whether you flipped through a paper over your morning coffee, perused a commuter daily on your trip to work, quickly scanned the headlines on your computer or mobile phone, or embraced your community newspaper at home, chances are pretty good that you've touched a newspaper property at least once.

In spite of greatly exaggerated predictions of the newspaper industry's impending demise, Canadian papers are stronger than ever. The latest survey from the Newspaper Audience Databank (NADbank) revealed that 8 in 10 Canadian adults read a newspaper each week, with 73% picking up a printed edition at least once a week, and almost half of Canadians handling a printed copy every weekday.

What's more, Suzanne Raitt, VP of marketing and innovation at Toronto-based Newspapers Canada, points out that over the last four decades, the number of Canadian newspapers has increased by +21%, while its American counterparts have experienced a decline of -17%. "Canadian papers are vibrant with new print newspapers being launched regularly across the country," adds John Hinds, Newspapers Canada's president and CEO.

The good news doesn't stop there. The much-publicized proliferation of social media has actually helped newspapers reach

a broader audience. Even as more and more people say they get their news from Twitter, the numbers indicate otherwise. Raitt points out that 73% indicate that they most often get their news from newspaper websites, compared to 31% who cite Facebook, and a mere 11% who cite Twitter.

While sites like Facebook and Twitter may help news travel faster as readers share links from papers, people are still ultimately clicking to the newspapers' websites to get the full story. That's because at the end of the day, people still trust newspapers more than any other medium. In fact, the majority point to newspapers as their most trusted source of news.

Media buyers like Kevin McDonald, president of Toronto-based Novus Media, agree. "Newspapers are trusted brands that are welcomed into the home," he says. "For advertisers, aligning themselves with newspapers is a way to connect with consumers through a trusted medium."

That trust factor is the driving force behind the newspaper industry's unwavering success in Canada. It's also a major reason why advertisers should pay closer attention to what newspapers can offer them. After all, when it comes to effective advertising, trust is everything.



# SOUL OF THE CITY TORONTO STAR

**Toronto Star readership has climbed above one million a day, every weekday!\*** And, over the course of an entire week, the Star and thestar.com reach over 2.3 million people. That's half of the Toronto CMA. This respect and engagement has been earned, every day, for the last 120 years—and not just from our readers. The Star's advertisers remain loyal because they know *our audience is their audience*.

And that made us wonder whether there's something that epitomizes what it means to be a Torontonians. Exactly what makes Toronto... Toronto? There are features, places, events, critters, large movable or immovable objects that are unique to this place. And, if they were to disappear, their absence would diminish the city.

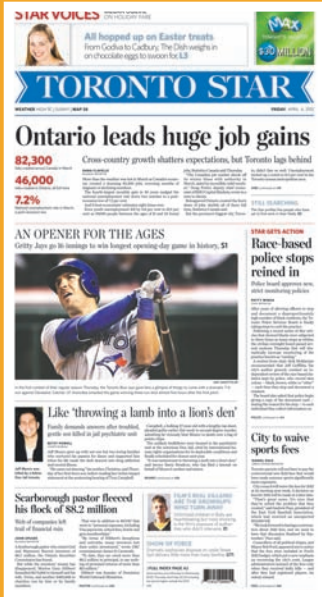
There can, and should be, debate about these attributes, even if what makes them cherished is intangible. Not to worry. There's a word for this; *it's called SOUL*.

» TORONTO STAR «

**thestar.com**

\*Source: NADbank 2011, Toronto CMA Adults 18+





The *Toronto Star* is Canada's most-read newspaper, reaching 3.1 million readers each week through its print and online products. The *Toronto Star* brand is extremely strong and deeply rooted in the rich history of Toronto. The paper's commitment to editorial excellence has helped it win the prestigious National Newspaper Award 124 times.

The newspaper is known for its unrivalled reach in the lucrative Greater Toronto Area (GTA) market. By combining the *Star's* print and online products, advertisers can reach 50% of the adults in the GTA

over the course of a week. In addition to its extensive mass reach, the *Star* also delivers niche ad opportunities, both in print and online through its verticals like *toronto.com*, *wheels.ca* and *moneyville.ca*.

The *Star* delivers hundreds of thousands of exclusive readers that cannot be reached with any other newspaper. Over one million adults read the *Star* each weekday, an increase of 4% over last year. The *Star's* combined print and online readership in the GTA is double that of *The Globe and Mail*.

Online, *thestar.com* is the most popular newspaper website in Toronto and attracts educated, influential decision-makers. Its innovative news coverage harnesses multiple formats to engage readers including video, Twitter feeds, interactive graphics and live chats.

Source: NADbank 2011 Full Report

## All About Reach

Newspapers reach the majority of Canadians each week. In part, this can be attributed to Canada's fiercely competitive market, which is raising the bar across the board and even recruiting new readers. "We've seen a growth in the free dailies across the country," says Hinds. "What's happening is commuter papers are engaging a whole new group of readers. It's a really great evolution of the Canadian newspaper market." Interestingly, this model has not been successful in the United States.

Steady investments in investigative journalism and high quality reporting have helped the *Toronto Star* boost its numbers this year. "In the GTA, we're back up above a million readers for the first time since 2004," says John Cruickshank, the *Star's* publisher. "What's unique about newspapers is they're so content-rich."

Indeed, the *Star's* rich content has certainly enabled it to entice readers across multiple platforms, including its robust website. "With *thestar.com*, we in essence have created another newsroom. We have a lot of readers who go back multiple times throughout the day," says Cruickshank. Some of those readers are being directed to the site through social media channels.

"The amount of *Star* articles being shared through social media has been enormous."

Simon Jennings, chief revenue and digital officer at Postmedia Network, also points to the digital realm's positive impact on engagement with newspaper brands such as its own heavyweights like *The National Post*, *Ottawa Citizen* and *Calgary Herald*. "People used to read the paper in the morning or at night. Now, people are sending articles back and forth throughout the day," he says. With an enviable reach of four million Canadians everyday across its owned and represented properties, Postmedia is able to connect advertisers with highly engaged readers – both via print and beyond. After all, newspapers are about so much more than, well, paper, these days. "We are an audience company," says Jennings.

The newspaper audience spans across all demographics. Most notable, perhaps, is the lucrative Mom market. Despite having precious little free time, 81% of Canadian moms are touching a newspaper brand. "Moms move back and forth between print and online," says Raitt, adding that newspaper interaction levels spike in the evening for Moms – likely after the little ones are down for the night.

## Delivering Unparalleled Engagement

Even in an age where consumers have become experts at zoning out and passively engaging with most media, their focused connections with their favourite newspapers remain intact. "You define yourself by which newspaper you read," says Jennings. "With newspapers, the audience is more engaged. It's that simple."

Cruickshank expresses similar sentiments. "The kind of content newspapers offer really is a unique experience for people. It's sit-forward. It's catching people at their most engaged and focused," he says. "If advertisers have the right kind of sell in newspapers, they'll get results. With TV, the viewer is bombarded and essentially passive."

Not so with newspapers. Rather than tuning out ads, many readers actually seek them out. "Newspapers are unique in the sense that people look at them for ads. People go to certain sections to look for ads, like Travel, Auto or Real Estate," says Hinds. "The ads are read. They're neither intrusive nor ignored."

Quick production turnaround times mean newspaper advertisers can even participate in discussions about what's making the news in some cases. "You don't need six months of lead time. You can react to current events and become part of the conversation," says Hinds. Newspapers also offer the ability to run copy-heavy ads packed with information that other media like radio and TV can't. "Whenever consumers are going to spend a lot of money, they're going to do their homework first. Newspapers are a great vehicle for ads with long copy and complex messages," says Raitt.

## More Flexible than Ever

"I think newspapers for the most part have begun to realize that they need to offer more shocking, creative, innovative executions if they want to remain at all interesting to media buyers," says Jennings. "You're certainly seeing it in the free dailies."

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Weekly Readers  
(NADbank 2011)



Digital  
Sites

**7 Million**

Monthly UVs  
(comScore 3-month  
average March 2012)



Magazine

**866,000**

Monthly Readers  
(PMB 2012S)



Mobile  
Network

**3.8 Million**

Monthly UVs  
(Omniture 3-month  
average March 2012)

**POSTMEDIA** NETWORK

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The Province

TIMES COLONIST

CALGARY HERALD

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Winnipeg Free Press

NATIONAL POST

Contact your Postmedia representative: [postmediaadvertising.com](http://postmediaadvertising.com) or 416-383-2300.

Postmedia Network, the largest publisher by circulation of paid English-language daily newspapers in Canada, reaches millions of Canadians each week across its owned and represented properties, including the *National Post*, *Ottawa Citizen*, *Calgary Herald*, *Halifax Chronicle Herald* and *Winnipeg Free Press* to name a few. Postmedia works closely with advertisers and marketers to build customized integrated solutions that effectively reach target audiences through a variety of print, online, digital, and mobile platforms.

Postmedia Network reaches more readers than any other daily newspaper network, with an average reach of more than four million Canadian adults every week. Postmedia print readers are highly engaged, and spend considerably more time reading Postmedia newspapers than readers of free dailies. Online, Postmedia's newspaper brands reach an average of 4.8 million unique visitors each month.

Postmedia recently introduced a special advertising product that enables a single brand to dominate all of its properties for an entire day. This exclusive cross-channel takeover opportunity ensures brands get noticed in a way that readers can't ignore.

The company also offers a variety of special opportunities throughout the year that enable advertisers to be associated with focused content for a wide range of both national and local features, such as Green Technology, Travel and Loyalty and Digital Entertainment.



Postmedia's print, web, tablet and mobile platforms are covering Canada as never before, with mobile monthly UVs increasing more than two-and-a-half times year-over-year.

On April 23rd, Postmedia introduced an unprecedented new ad offering that gives advertisers exposure to the company's massive reach of four million Canadians who touch Postmedia owned and represented properties multiple times throughout the day. "One brand can block all of our properties for a day," says Jennings. "It's very expensive and incredibly impactful." To maximize the impact, Postmedia will restrict the inventory and only do a handful of the wide-scale brand blocks each year. "It's a powerful thing," says Jennings.

Game-changing initiatives are becoming the new norm for forward-thinking newspapers. "It's no longer a matter of buying a page or a half page. We're focused on tailored pitches," says Cruickshank. "We try to go out to advertisers with something they haven't seen before."

For instance, the *Star* gift-wrapped a Saturday edition in December for a unique Rogers ad, complete with an upgraded paper stock. Reader response was incredibly positive, and the execution has been nominated for an International Newsmedia Marketing Association (INMA) Award. "We're focused on

listening to advertisers, and coming up with business solutions that address real business problems," says Cruickshank. "That's led to some dramatically different executions."

With publishers jostling to raise the bar, it's no wonder the Canadian industry is in such great shape. "We've always had vibrant competitive markets and vibrant competitive papers," says Hinds. He and Raitt point to the multitude of clever, boundary-pushing executions we've seen over the past year as proof that newspapers aren't afraid to get creative. Just look at what McDonald's did to promote the launch of its buttermilk biscuits: it transformed newspaper boxes into "ovens" and wrapped the newspaper so it looked like a tray of biscuits. This was an incredibly memorable execution that demonstrated newspaper advertising can entail a whole lot more than just newspapers.

It's not just the big papers, either. Raitt points to a flex-form ad that runs throughout editorial content in the *Wainwright Star* to demonstrate that it's anything but business as usual at papers across the country. From flex-form ads to cover-wraps to gatefolds to tab-ons and everything in between, advertisers have more choice than ever before. That's good news, because defying tradition gets results. "Anything that's out of the norm tends to have higher recall," says McDonald.

### The Evolution Continues

Last year at this time, the industry was bursting with anticipation about what the proliferation of tablets would mean for newspapers. Well, it turns out the excitement was warranted. "Tablets and newspapers are a wonderful combination," says Hinds. "A lot of people are discovering newspapers through tablets. The tablet has been a real boon to newspapers."

With more and more Canadians engaging with content on tablets, online and smartphones, the newspaper has moved well beyond a morning-coffee medium. "The reader has really changed. Now, it's newspapers 24/7," says Hinds. "People are spending lots of time with their papers." That extends beyond the printed page, too.

Raitt points out that iPad users spend two and a half times longer on news apps than any other apps. That's because consumers tend to kick back with their iPads in the evening. "The tablet has really become the afternoon paper," she says.

Cruickshank shares similar observations. "We're finding there's a real contrast. The website is a real drive-by, while the tablet is more like a newspaper read," he says. The *Star* is seeing tremendous growth in content being consumed on mobile devices across the board. Cruickshank reports that the paper is set to roll out Android and Blackberry apps in the very near future. Meanwhile, it's going to continue beefing up its video offerings on *thestar.com*.

Postmedia is focused on growing its mobile and online video content to further enhance its core offerings. "Newspapers are trusted, consistent and they continue to provide great editorial," says Jennings. How that editorial is presented will continue to evolve to suit the ever-changing media consumption habits of today's readers.

This kind of savvy foresight, flexibility and willingness to collaborate closely with advertisers is a big part of why Canadian papers continue to be so powerful. "Publishers in Canada have done a great job of establishing the true value of the newspaper," observes McDonald. "They can sustain and grow in a fragmented era." •





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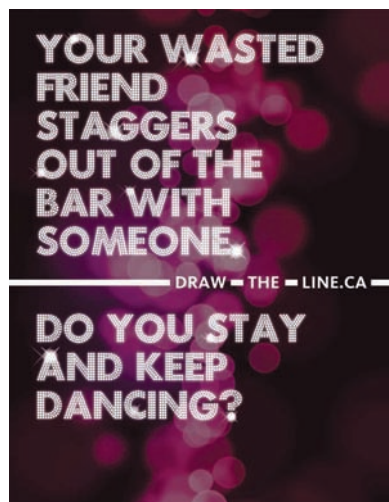
Retail



Office



Outdoor



## DRAWING THE LINE ON SEXUAL VIOLENCE

**W**ould you buy an album from an artist accused of beating his girlfriend?

The question, clearly referring to singer Chris Brown (who was accused of beating his then-girlfriend Rihanna), was posed on one of several postcard-styled images that pop up on Draw-the-line.ca, part of a new bilingual campaign around sexual violence prevention that launches May 9. Other questions include “Your wasted friend stumbles out of the bar with someone. Do you stay and keep dancing?” and “A friend sends you a naked picture of a girl he knows. Is it a big deal to share it with others?”

The goal is to get the public to determine where they would draw the line on sexual violence, says Phillip Haid, co-founder and CEO of Public Inc., the agency behind the campaign. Created for Action ontarienne contre la violence faite aux femmes,

a francophone group aimed at preventing sexual violence, the campaign targets the bystanders, putting the onus on them to do their part to prevent the violence, says Haid.

“Canadians really don’t understand what sexual violence is,” he says. “There is a huge continuum of what it looks like.”

The campaign will largely live online with a strong PR push throughout May, which is sexual violence prevention month. Guerrilla stunts and street marketing throughout Ontario all drive back to the website.

The goal isn’t to tell people what is right and wrong, Haid says, but rather to spark debate over what is and isn’t considered sexual violence, help them recognize it and offer ways of addressing the issue.

“[Our question was] how do we help people not look away?” he says. “How do we help people know what it looks like and know how to respond?”

## MITSUBISHI OFFERS ELECTRIC CAR THERAPY



One of people’s biggest fears of electric vehicles is being electrocuted, so to help deal with this phobia, Mitsubishi electrified an entire room, so that the only safe place was inside the car itself. Shock therapy is one of many ways the Electriphobia Research Institute, a new online campaign by John St., can help potential electric car buyers overcome their fears.

To launch the new all-electric car, the i-MiEV, videos at Electriphobia.com address various concerns such as how to fill up an electric car or where the tailpipe is, says Angus Tucker, co-CD and partner, John St.

“We didn’t want to market this as a green vehicle,” he says. “The thought of buying electric vehicles scares people, [so] the whole digital experience is treated like therapies.”

The campaign, which launched mid-April, targets a niche buyer across generational lines, who wants a car that’s fun to drive, and wants to be the first to have a new technology, says Tucker.

PR and print ads drive to the site for more therapeutic features like a Gripe-o-meter (offering people something other than gas prices to gripe about) and a commutaculator (which measures distance travelled – providing fodder for the Gripe-o-meter).



## CAN FUND WANTS GOLD FOR GOLD

**C**heesy music, ticker-tape 1-800 numbers, cheap B-roll shots – not exactly what you would expect from BBDO. But the agency's newest spot, "Gold for Gold," riffs off the infamous gold trade-in commercial genre to help the Canadian Athletes Now (CAN) Fund raise money and awareness for Olympic-bound athletes. The spots actually solicit people's unwanted gold.

"Even though gold has never been more valuable, people still leave it sitting at the bottom of their drawers until it's valueless," says Peter Ignazi, SVP/ECD, BBDO Canada. "So we thought, why not take [the gold] and turn it into something people do value. It's a straight transaction: if you give us your unwanted gold, we'll give you wanted gold in London. We wanted to have fun with some of the spots, but make them seem as legitimate as possible."

The spots, purposefully made with a low-budget look and feel, will be supported by a website, Facebook page, print and online ads, as well as a strong PR push that involves the athletes themselves.

The campaign launched in mid-April and will run on donated media until June, says Ignazi, adding that he hopes the spots will live past the Olympics.

Apart from raising funds for elite athletes – many of whom live on \$18,000 a year – the campaign is also intended to educate viewers on the ongoing need for support, says Ignazi.

"Canadian athletes sacrifice so much in their lives," he says. "This will encourage people in a unique, creative way to feel like they're giving something more than a cash donation."



# Storytelling in an age of fools

BY TONY PIGOTT

"I have a suggestion for a new name for the developing world. Let's call it the world."

—Hans Rosling, Karolinska Institutet professor and Gapminder Foundation founder

**T**he Skoll World Forum on Social Entrepreneurship takes over the University of Oxford every year for three days. It is the planet's supermarket of world-changing ideas and unstoppable entrepreneurs. Think Davos meets TED meets our future.

Where else can you find the most daring of social entrepreneurs from the slums of Manila or the deep rainforests of Peru together with leaders of Greenpeace and WWF, mixing it up with the likes of philanthropist/business magnate George Soros and brands like Unilever, Citibank and McDonald's? And all of them confronted with truth serum delivered by the shamans of demography, climate change, neuroscience, technology and the power of markets? If the world is going to find a way out, this is its R&D lab.

And to find that way out, the world needs fools – audacious people who pursue an idea in the face of pervasive resistance and impossible odds. One previous winner of The Skoll Award led the charge in saving over 25 million hectares of Brazilian rainforest, while 2012 speaker Eve Ensler, the creator of *The Vagina Monologues*, established V-Day, a worldwide movement to stop violence against women.

But these brave and foolish souls are

not just in NGOs or academia. They are risk-takers in some of the largest companies on earth. Gavin Neath, the head of sustainability for Unilever, for example, is mobilizing the industry, not just Unilever, to bring deforestation to an end.

Meanwhile, Mike Barry of Marks & Spencer believes that 80% of consumers want brands to deliver change, and those who crack the code to serve this demand will rule. They defy the past, the barriers and the drag of existing conventions, and according to Roger Martin, dean of the Rotman School of Business, they must often defy the corporate addiction to research, the shut-off valve to change.

At this conference, audacious, foolish people are not to be indulged, pitied or dismissed. They are the essential heroes

powerful example – so far – of a story that had the world leaning into the campfire, particularly because it captured the connectedness and common cause we sometimes feel about the overwhelming challenges on Earth.

Great storytelling – a crystal clear idea, a great narrative brilliantly executed – is essential to advance remarkable people and their projects. On a bigger scale, storytelling is also indispensable because people don't change, as the experts will tell you, groups do. And leaders who wish to achieve significant

change, whether you're a social entrepreneur or the president of a multinational, need to mobilize large groups toward a common cause; companies, communities, interest groups and ultimately countries.

Where does all this put advertising and marketing? What role are we to play? And how?

In the heyday of *Mad Men* one of the most famous brand jingles went



of the future, their audacity itself an indispensable ingredient that inspires others to be foolish too.

These fools need support, money, partners, a groundswell following. And for that, all agreed, they must have storytelling. Great storytelling.

This theme was triggered in part by the extraordinary phenomenon of Kony 2012 where, in the course of two short weeks, 100 million people shared a 30-minute story set in Uganda. The director of Sundance showed the opening of the video (created by Digitaria, a JWT agency) to kick off a session about the role and future of storytelling. It is the year's most

like this: "They said it couldn't be done, they said nobody could do it. But L and M is low in tar with more taste to it." My God, you would want to think we have changed since those days.

The good news is we have always been storytellers and now the social web has broken us loose and changed the nature of storytelling and participation in a way that makes our talents and powers indispensable to the future.

Advertisers and agencies are capable of playing a profound role in an era where transformation is essential. The question is: are we foolish enough to defy the odds and make things happen? And foolish enough in the right way?



**TONY PIGOTT**  
is CEO of  
JWT Canada  
and director  
of JWT Ethos.

# Cause marketing: showing results over showing off

BY ALDO CUNDARI

**P**ro bono cause marketing can be much more than a creative exercise that helps the agency garner attention for itself, sometimes to the detriment of the cause. I think this is one of the blights of our industry, this constant thirst and yearning to get recognition for the work, rather than just the pride in knowing that we did some good.

I believe agencies have the opportunity to be more than just purveyors of advertising to promote themselves and a worthy cause; they can actually be part of the solution.

Yes, the solution! It not only provides the agency a feeling of pride, it also fulfills the sense of belonging to the community and, let's not forget, gives an added dimension to the agency's culture.

When a cause needs awareness, typically the agency is tasked with creating communications that disrupt, and hopefully tug at heartstrings, and ultimately move the audience to donate much-needed funds or time or just build profile for the organization in question.

Cundari is no stranger to cause marketing (the majority of it pro bono), and does work for organizations such as the Canadian Breast Cancer Foundation, Right to Play and Reach for the Rainbow, as well as brand causes like CIBC's Run

for the Cure. But this year Cundari took its responsibility efforts in a new direction.

The pain clinic at the Hospital for Sick Children (SickKids) approached us to help them address the issue of efficiently



gathering data on pain in young children with cancer. In the past, the pain clinic asked kids to use electronic (Palm) diaries to collect data about the pain they were experiencing. These diaries were dry and clunky at best and were cumbersome for the kids to use.

Unmotivated to complete their surveys, the diaries went unused, making it difficult to get the data required to make any strides in pain management.

To address this challenge the agency developed a first-of-its kind iPhone application called Pain Squad. The user interface was tailored specifically to appeal to children, using a creative premise that makes the kids part of a crime-fighting police unit.

To keep them motivated to fill out a pain diary twice a day, the team built engagement and rewards into the app. Users become part of the Pain Squad as "rookies" and progress through different levels as they complete more surveys to achieve higher rankings such as sergeant and captain, all the way up to chief.

We took things a bit further and engaged the cast of cop shows *Rookie Blue* and *Flashpoint* to get involved, to show up at the different achievement levels and encourage the kids to keep

going. At one point *Flashpoint*'s Enrico Colantoni pops up in costume and character delivering a line.

The cast and crew of both shows were extremely excited to work on this project and generously donated their time and resources. The producers were also very accommodating: *Rookie Blue* was in production and made time to film the segments during their busy shooting schedule, while *Flashpoint* was on hiatus when we shot their spots, with the cast breaking their vacations and the crew bringing costumes out of storage to help get this done.

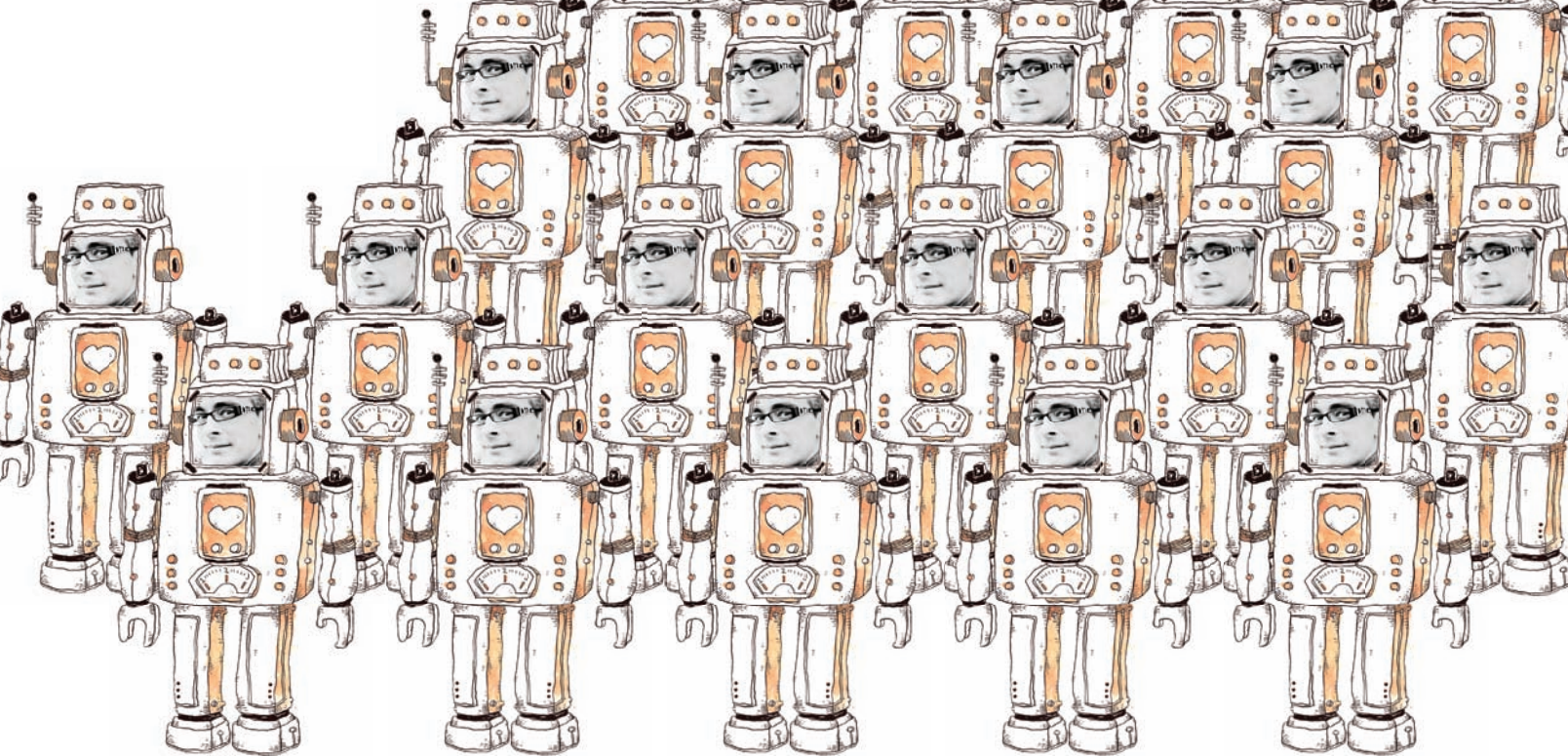
By making this a creative technology exercise rather than just a "survey," the hope is increased compliance, which in turn increases the data on pain and thus the ability to really evaluate the type and frequency of the pain and treat it accordingly.

In closing, I leave you with this thought: we are in an ideal position to use the combined talents of our creative and technology teams to refocus our agencies' cause work from what we do to why we do it, and to make a difference both internally and externally for the cause – to actually be part of the solution.



**ALDO CUNDARI** is chairman and CEO of Toronto-based Cundari Group.





**YOU AND I ARE SCHIZOPHRENIC. OKAY, NOT JUST "YOU AND I," BUT ALL OF US. WE HAVE DIFFERENT PERSONALITIES DEPENDING ON WHEN AND WHERE WE ARE.**

Are social media networks imposing a new dictatorship on brands, obliging them to be perfect, and therefore all the same? Has our personal quest for perfection made us expect an unrealistic standard of integrity from brands? These are the questions Gaëtan Namouric, partner and ECD at Bleublancrouge, is asking.

Translated by  
Andrew Lord  
Illustration by  
Martin Dupuis

At home, at work, with friends, with family, we use the personality that shows our best side in any given situation. And this collective of characters adds up to just one you. That complexity accounts for a big part of human nature.

Though '90s sci-fi predicted a homogenized society, who would have thought the standardization of humanity would be self-imposed? Despite our schizophrenia, the constant exposure of our private lives has made us all the same person.

Follow me on Facebook. You'll see that I'm flourishing. I'm cultivated, I travel, I hop from airport to airport, I eat at amazing restaurants, I drink good wine, I've got the ocean at my feet, I've read all kinds of fascinating articles - and I did it all before anybody else.

I'm a model for others. And if we're friends on Facebook, I bet we've got the same life. And all of our other friends do too. We're a horde of happy, curious, fun people who've always got something interesting to say. We're active, obedient robots.

We've turned ourselves into brands, subject to the same strategy and rigour as other consumer products. And like other brands, we're constantly selling ourselves, struggling to justify our existence by building our reputations and making ourselves out to be good Samaritans. Building an image of good conscience that's bad-quality free.

CEOs of big companies used to be happy making donations to causes that were somewhat distant from their experience. Charity was a sort of publicity tax, allowing companies to make a contribution to society while benefiting from some visibility.

Now the entire company has to sing the same anthem and put their values on a plaque in the front lobby. That's how every employee knows them by heart and, more importantly, how clients see them on the way in. And the values are always the same whether you make soda, helicopters or toilet paper: teamwork, a desire to do better and respect (if you really think about it, they actually contradict each other).

Today, social networks and information overload push businesses to show more and be totally transparent. Constant mediatization demands greater consistency and rigour. Brands must maintain a singular, consistent personality inside and out.

But our robotic hearts expect brands to also be standardized. We don't want them to manufacture in China, don't want them to exploit people, want them to be greener, want them to be more sustainable, don't want them to test on animals, don't want them to contain fat, salt, sugar or anything. And by the way, we'd like the price cut 12 ways on Groupon.

The social contract we want brands to adhere to is unrealistic. Their quest for respectability may be a little vain, but we ask them to correspond to a vision of ourselves that is a lie.

What if we accept the fact that brands, like people, are imperfect beings?





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